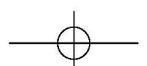
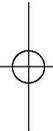
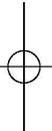


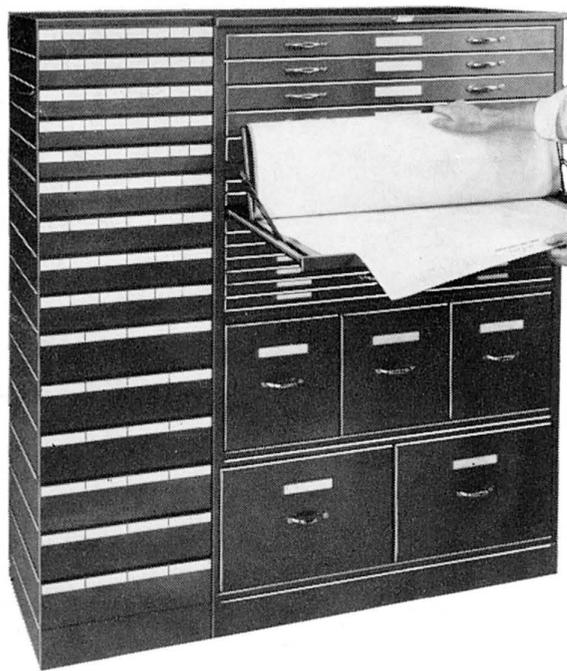
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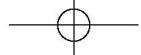
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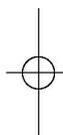
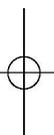


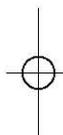
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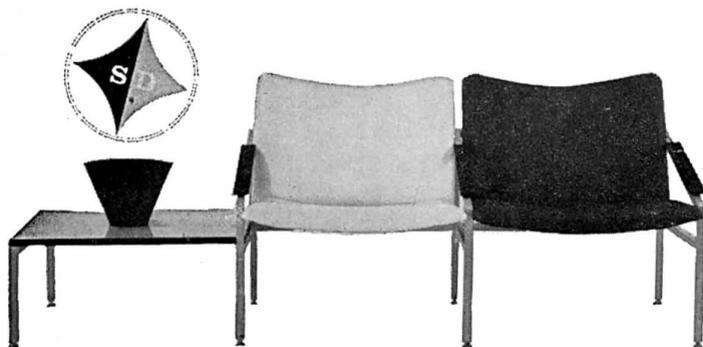
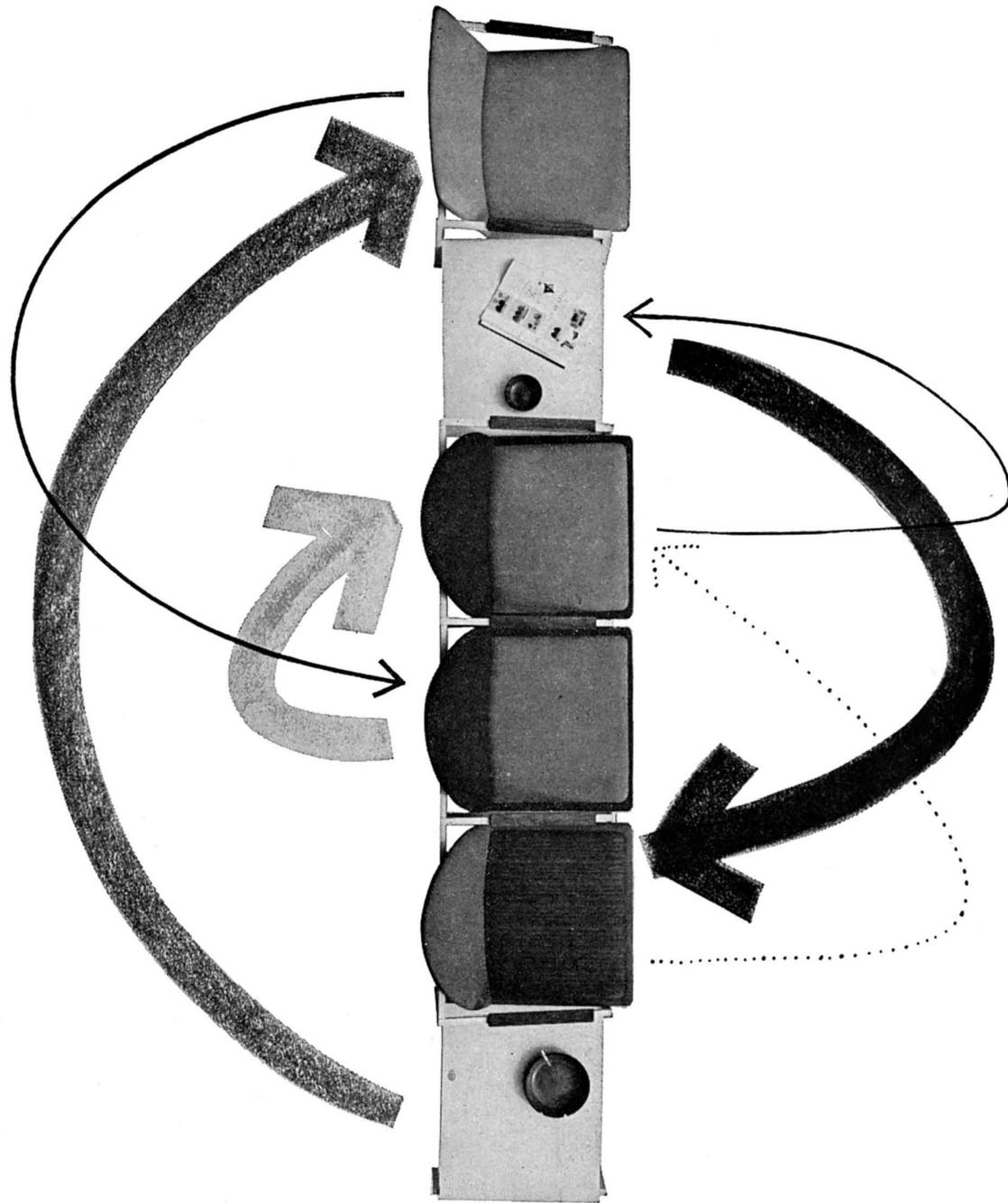
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MUSIC

PETER YATES

LETTER FROM SALZBURG

Above the old center of Salzburg, Austria, the Hohefestung stands on its rock; it is the strong castle of the prince archbishops who once ruled the surrounding countryside. High in the castle is the suite of torture chambers, where the prince archbishops discharged, through skilled subordinates, their ultimate political and religious responsibilities. There are iron masks, cruel and mocking, to be clamped around the dissenter's head; there is a pit, nineteen feet deep, and over it a means of suspension, from which the dissenter might be hung in irons or by the feet; there are sweat ovens, wherein the dissenter was confined and a red-hot stove set near him; there are the rack to tear him apart and the wheel on which to break his bones. The castle today includes two small museums, one very well arranged containing among other objects a memorable Celtic stone head and Roman bronze artifacts, the other relics of the Salzburg regiments, and a restaurant on the terrace.

Salzburg has been lived in for a long time. The city, with all its ancient streets, castles, gardens, concert halls both old and new, and a delightful marionette show, attracts tourists in all seasons. (American tourists travel individually, German tourists by the busload.) Mozart, who was a privileged servant of one prince archbishop, felt himself confined in Salzburg, although certainly, from the prince archbishop's point of view, he was granted an immoderate freedom to travel. The creative servant has become the city's hero and the heart of all its attractions. Mozart himself ungratefully cut loose and went to perish in poverty at Vienna. Though he had a good living with the prince archbishop, he preferred to be his own man.

Europe, as I have seen it during more than 2000 miles of

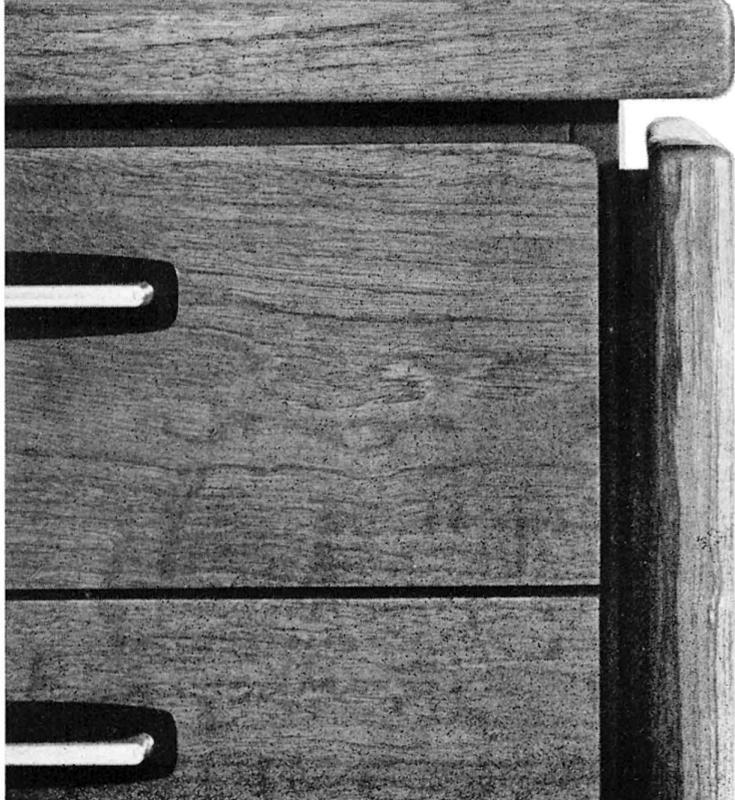
driving this summer, is a country of almost unendingly beautiful landscapes. Granting the absence of very high mountains or a very large lake, the Salzburg valley can compete with any. Less than a mile away below the Hohefestung one of the prince archbishops, Leopold Firmian, a devout hunter of Protestants, built in the square fashion of the early 18th century a summer home at the side of a small lake converted from a marsh. Leopoldskron, as he called it in reminiscence of an earlier family seat, Siegmundskron, in the Southern Tyrol, became in later times a public hotel and was outfitted with mud baths; its multitude of routine portraits and landscapes was stripped from the built-in frames; the furniture was dispersed. The castle became the property in turn of the owner of a Salzburg shooting gallery, two waiters, a member of the nobility, King Ludwig I of Bavaria, a lawyer who was also an author; it came at last into the possession of the theatrical producer Max Reinhardt, who retrieved or replaced the pictures and furniture and extensively rebuilt the place. In 1938, when the Germans occupied Austria, Reinhardt went to America and a *gauleiter* moved in. After the war, Reinhardt's widow, the actress Helene Thimig, was recognized as owner. *Schloss Leopoldskron* then became the property of the Salzburg Seminar in American Studies, which has occupied it since 1947. As an historic monument the *Schloss* is under the supervision of the Austrian government, which must approve any changes in the building. Most precious and least used of the many handsome rococo rooms of the *Schloss* is the small chapel, where the heart of Leopold Firmian, who presumably cherished it, lies buried. This has the distinction of being a Papal chapel, sanctified in perpetuity, where a Pope may serve Mass.

A short way along the valley another of the prince archbishops, perhaps as an offset to the torture chambers, built still another summer palace, *Schloss Hellbrunn*, where he established a small zoo and a special garden designed to amuse him while exploring the temper of his guests, the *Wasserspiel* (water sport). Nowadays a guide takes the place of the prince archbishop to distribute a moderate wetting among the multitude of tourists.

The Salzburg Seminar in American Studies began among a small group of Harvard students who were helping to distribute American aid in Austria. Becoming aware that Europeans of education similar to their own had a very limited knowledge of American culture and cultural institutions they set up a study group, which has been bringing together American "professors" and young European postgraduate professionals in month-long seminars six months in every year since 1947. The subjects of the seminars include political science, law, economics, sociology, higher education, and the arts. Among the "professors" in my own field, have been such eminent American composers as Milton Babbitt, David Diamond, and Elliott Carter. One of the "fellows" was the famous French mime, Marcel Marceau. Although the Harvard relationship has long since ceased, the Seminar is organized as a non-profit corporation in Massachusetts and directed from Cambridge.

At Salzburg a permanent staff carries on all domestic duties of the Seminar under the supervision of American university men on leave from their universities for two years, and their wives. The seminar sessions each last one month during two slightly more than three-month periods, each session being divided from the previous one by an interval of one week. The faculty of four or five "professors" is recruited in America according to the field of study; their travel expenses to and from the seminar are paid, and they and their wives are boarded and lodged while at the *Schloss*. They are paid no fee for their work and accept no other engagements during the month of their employment. The reward for their work, apart from these paid expenses, consists of an unusual opportunity of mutual self-education and the month-long encounter with a group of young professional Europeans, men and women usually between the ages of 25 and 40, who are interested enough in American culture and ideas to be willing to leave their employment and pay a small fee for the privilege of enlarging their cultural horizon.

To find and select these professional "fellows" the American two-year residents travel around Europe during the semiannual periods between sessions looking for qualified applicants in every country from Ireland to Finland and Jugoslavia. All applicants are interviewed to determine their personal and technical qualifica-

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tions and their ability to speak and understand English; all lectures and discussions are in English.

For the June 1964 seminar in the American arts, I was invited by the chairman of the session, Alfred Frankenstein, to serve as "professor" of music. This "professor" title is taken quite seriously; it has nothing to do with one's academic background or qualifications but is used by the fellows as a courtesy title for the faculty. So I am Professor Yates. There are three other professors: the faculty chairman, Alfred Frankenstein, since 1934 Art and Music critic of the *San Francisco Chronicle*, doyen of American music criticism, who chose to lecture on American painting; George Beiswanger, Professor of Philosophy at Georgia State College, dance critic for *Theatre Arts Magazine* from 1939 to 1944, invited to lecture on American dance; and James Marston Fitch, Professor of Architecture at Columbia University, a resourceful explorer of American architecture in its ecological setting. During the four weeks we give or attend two lectures every morning, plus several volunteered evening lectures, and preside over twice-weekly afternoon meetings of those fellows who are assigned to our topic.

Our methods are dissimilar. Alfred Frankenstein leads off each lecture by suggesting an attitude of American painters towards the city or towards the countryside or nature in abstraction. Using excellent color slides he projects a painting and then in effect talks through it, working up from earlier exponents of the peculiar aspects of 20th-century American painterly vision to the most recent examples, always with an incantatory, allusive, repetitive, excited enthusiasm which does not so much explain as convey the intricate individuality emerging directly from the painting rather than from any biographical information about the painter. Chanting secularly and obliquely in the darkness he enables us to see without telling us how to see. He inserts history into pop art, giving it a past, without weakening its cold antagonism to tradition; he explores the multitudinous origins of Marsden Hartley and brings them to the hammerhead of that delayed maturity, relearned from the primitive who sees the fact in its place, the image that suffices. In Frankenstein's attitude one feels an equal sympathy, at each extreme, for the achieved artless image and the art which has dispensed with images. He is aware of a fact often forgotten, that no art exists without skill. By discovering the skill he breaks through barriers of individual taste.

George Beiswanger, speaking about dance, has the severest task. No one-shot photograph can convey or simulate dance motion; the photographed pose shrinks while waiting, the action picture gives at best a fortuitous instant. To speak about dance one must dance, and in that circumstance the demonstrator will be prisoner of his style. Beiswanger, being a philosopher, chooses to let words, supplemented by pictures, suggest to a responsive intelligence by what vistas a new thought of dance movement acquires authority and becomes visible. Listening to him one is made aware to what degree the independent-minded American woman of the past century has sought emancipation by enforcing upon reality the intransigent vitality of her private vision. Instead of Provencal courts of love we have had Isadora Duncan, Maude Allen, Ruth St. Denis, Martha Graham, Doris Humphrey, and their successors, each springing to public life as if esthetically complete, offering to a troupe of student followers a comprehensive art and theory of movement, self-made without precedent. The problem, once stated and recognized, goes beyond vocabulary, and the lecturer gives the last word to some writing by the dancer.

I have spoken of James Marston Fitch as "a resourceful explorer of American architecture in its ecological setting." I meant by this that he is not content to look at a house and call it good or bad according to some architectural standard, regardless of use, place, function, site. When he speaks of Thomas Jefferson as builder he presents in detail, as I have not found it elsewhere, the needs of such a mansion as Monticello, how such needs had been taken care of in the past by builders of country mansions, and how Jefferson in designing Monticello completely revolutionizes the mode of providing for these needs; that his building is at once less obtrusive and more habitable; and that the beauty of the building is in the whole practicability of its design, instead of any borrowed fashion. This same attitude toward the design as a solution of its setting, in site, time, domestic provision, and economic outlook, with the resulting virtues of comfort and habitability built in as knowledgeable attributes of space, governs his presentations, so that each description develops an aspect of

(Continued on page 41)

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BOOKS

ROBERT JOSEPH

THE GENTLE CRITIC by Joachim Remak (Syracuse U. Press, \$4.75) is a disturbing book, for by its study of German novelist-philosopher Theodor Fontane, it attempts to suggest in a very well-argued treatise that it was not entirely the Prussian spirit which destroyed Germany in two wars. The *Junker* class, which novelist Fontane criticized for its arrogance and excessive caste system, was, as seen in his novels, still fundamentally pious and moral. The Prussians, ultra-conservative in their views, were nonetheless essentially decent men. They were good soldiers; but the drive toward imperialism on which the Hohenzollerns fed, was infused into the national bloodstream by the irredentists of the German lowlands and the southern Bavarians. The *Ritter* class sniffed aristocratic disgust at Hitler in 1934, dismissed him as a compliant tool, then decided to use him. Hitler, the Austrian, outwitted the unimaginative *Junkers* who soon found themselves enmeshed. It is a fact that Berlin, the heartland of political Prussia, was the last to fall to Nazi blandishments. Remak is no apologist for what happened; what he seeks is a reassessment of the forces which moulded the world tragedy, and Theodor Fontane, who wrote from 1848 to 1898, is his spokesman in this thought-provoking book.

GIDEON'S TRUMPET by Anthony Lewis (Random House, \$4.95). A Panama City, Fla., poolroom was entered and robbed on the night of June 3, 1961, and on the basis of flimsy evidence (circumstantial would be a most generous characterization), Clarence Earl Gideon was arrested, tried and convicted. *Gideon's Trumpet* by New York *Times* correspondent Lewis, is the chronicle of that arrest, the trial and conviction which followed. Gideon, a wasted man even by his own lights, began the long, torturous process of self-defense while in jail, which culminated in a Supreme Court decision that he had been improperly tried because the Florida

courts had not allowed him counsel. The book is a deep and penetrating commentary on the entire question of due process in our lower state courts. Gideon's persistence is reminiscent, of course, of the Chessman Case which dragged on interminably through the courts, through endless writs to its final fatal conclusion. The question of proper procedures in the Chessman Case will always plague jurists. The Gideon story has a happier ending, for on the basis of his own pencilled writ, and on the basis of a unanimous Supreme Court decision, Gideon was freed. "In the future," wrote an attorney whose services Gideon had rejected during an appeal of his conviction, "the name 'Gideon' will stand for the great principle that the poor are entitled to the same type of justice as are those who are able to afford counsel." That Gideon himself was an eccentric who distrusted everyone is beside the point. Justice, as *Gideon's Trumpet* so eloquently states, extends, or ought to extend to everyone.

THE INVISIBLE GOVERNMENT is an account of that "imperium in imperio" which is the CIA, by Newspapermen David Wise and Thomas B. Ross, (Random House, \$5.95). The authors, relying on previously available material and a careful piecing together of facts, have written a detailed, sometimes frightening, frequently eye-opening report on our espionage apparatus. Metternich, the wily statesman who controlled most of a continent, once denied any existence of a spy apparatus. He did, however, admit that he employed misfits, panderers, rascals and opportunists. The distinction is a fine one, and is directly related to the business of espionage and counter-espionage which is part of the apparatus of national security. What *The Invisible Government* — exciting and colorful reading aside from all other considerations — says is that we have, because of the Cold War, slipped from observation to instigation. The issue, clearly and unequivocally stated by the authors, is how far must we or dare we go in our own self interest. Daringly the authors — there have been disclaimers and even a purported attempt to stay publication of the book itself — have named the countries in which we have become "involved," and thereby perhaps destroyed the effectiveness of some of our agents. This is Vance Packard's *Naked Society* expanded to the international scene, equally terrifying and equally important.

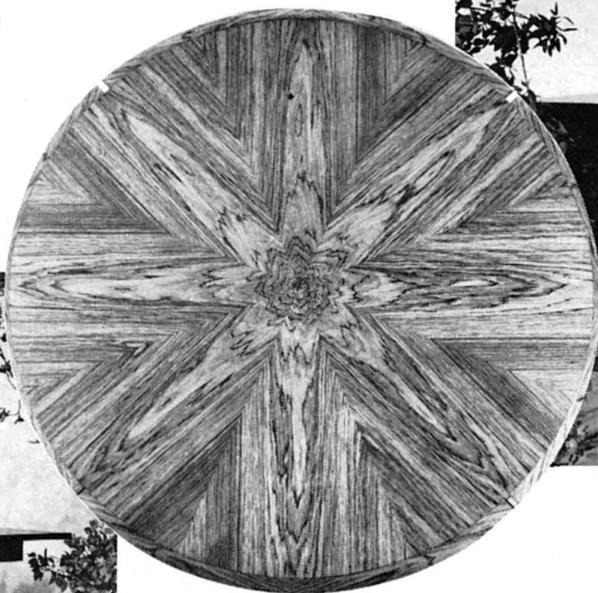
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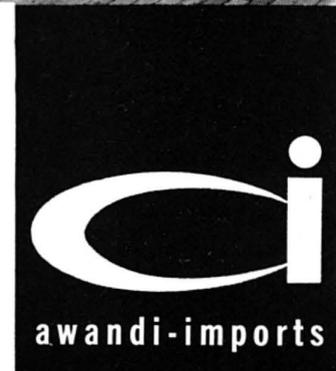
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THE BAY OF PIGS by Haynes Johnson, (W. W. Norton & Company, \$5.95) a corollary to *The Invisible Government*, is the story of Brigade 2506, trained and equipped by the C.I.A. in the abortive Cuban counter-revolution. On one point the record here is clear, despite the conflicting oratory – that the Invasion was planned or, at least, initiated as early as December 14, 1959, by an American, presumed to be a CIA representative, who helped a dissident Castroite escape the wrath of Cuba's Communist militia. Haynes Johnson has done a prodigious job of research and reporting, interviewing countless survivors of the Bay of Pigs disaster, piecing together the planning, the hopes, the faulty intelligence, the bravura, and the maddening incompetence. President Kennedy is said to have profited from the mistakes of the Bay fiasco, and perhaps because of it greater resolution was manifested in the missile showdown which occurred a year and a half later. If this is true, then something was salvaged. But little for the brave, somewhat foolish, reportedly misguided men who were in the Brigade. Johnson spares no one in his final judgment. The CIA was to blame, a blame which must be shared by the Joint Chiefs of Staff. The final act of this Pan-American tragedy lies perhaps in the future.

NOTES ON POLITICS AND MORALS IN THE '50s by William Lee Miller (Houghton Mifflin Co., \$4.00) is a sharp and sometimes bitter view of the Great Moral Uplift in Washington during the Eisenhower years. Miller, an associate professor of Social Ethics at Yale Divinity School, has been a consultant to the Fund for the Republic and a contributor to *Reporter* and a whilom speechwriter for Adlai Stevenson in the 1956 campaign. Undoubtedly Prof. Miller has his political prejudices, but the Prayer Breakfasts, the mass catechisms and the Becker Amendment, which seeks to put God smack-dab back in the classroom, were ineffective solutions to the problems which beset the nation. Miller records the *autos-da-fe* and emotionalism of the McCarthy era, the invocations of the Deity when McCarthy and Vicuna scandals troubled many Americans, Republicans and Democrats alike. His most acerbic views are reserved for the Big Sell, the Hard Sell, the Package Sell: "We all suddenly realized we were busy manufacturing a product down here, but nobody was selling it." It was a government spokesman talking about Ike and the Administration. An excellent backward glance.

When Benjamin Franklin invaded the salons of Paris and Versailles he was received with courtesy and not a little awe. That an "American," despite slovenly habits and dress, could be so erudite, interesting, shrewd and civilized surprised and delighted the court of Louis XVI. Americans in Europe since then have not always excited the same interest, awe and delight. AMERICANS ABROAD: TWO CENTURIES OF EUROPEAN TRAVEL by Foster Rhea Dulles, is an amusing recitation of 200 years of American tourism: boasting, mal de mer, denigration of anything not American, and the sounds and odors of the Atlantic crossing in the early days. From the title-hunting of the beef barons to the Left Bank extravagances of the artistes – all of its delightful and informative reading about our own gaucherie, including the post-war scene of bath-tub thumpers at Rome's Excelsior. (U. of Michigan, \$5.95).

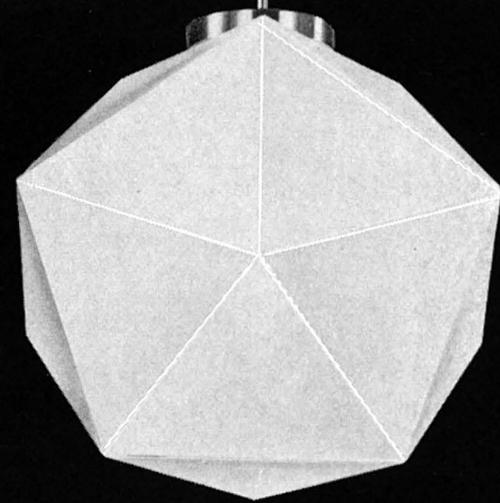
NEW YORK: THE ART WORLD (Art Digest, Inc., \$7.50), includes a variety of articles, reproductions, reviews, comments, and critiques of the modern art scene in New York City – for the connoisseur, the student, the art critic, and the artist. A notable compendium of the latest, up-to-date material on the metropolitan art world. Articles included are by Clement Greenberg, Hilton Kramer, Philip Pearlstein and others.

Whereas *The Art World* may report on the delights and wonders in the New York world of art, NEW YORK: PEOPLE & PLACES, Photographs by Victor Laredo, Text by Percy Seitlin (Reinhold, \$12.50), takes a sometimes nostalgic and sometimes robust backward glance at a disappearing New York City. The dust-jacket refers to "fast-disappearing" vistas, but there is still lots of rococo, gingerbread, pastiche and iron grillework to be seen. Laredo's photographs are works of art, right down to the salamis, the herrings and the glass shafts. The text is wise without being heavy evoking respect which comes from fond memories.

THE BOOK OF BOSTON: THE VICTORIAN PERIOD by Marjorie Drake Ross, Photographs by Samuel Chamberlain (Hastings House, \$4.95 cloth; \$3.95 paper) is, on the other hand, a more deliberate

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ART east

DORE ASHTON

THE SYMBOLIST LEGACY — I

The first abstract symbolist painting in America was conceived in 1839. It was envisioned by Edgar Allan Poe in *The Fall of The House of Usher* in which Poe portrayed Roderick Usher as an amateur painter, a man given to what he called a "highly distempered ideality." In Poe's tale, Usher developed a remarkable painting style which "by the utter simplicity, by the nakedness of his designs" Poe designated as pure abstraction.

Poe considered Usher's paintings so pure that he said they lay beyond the compass of mere written words. In order to give some idea of them, he had to choose one "partaking not so rigidly of the spirit of abstraction". This painting he describes as follows:

"A small picture presented the interior of an immensely long and rectangular vault or tunnel, with low walls, smooth, white, and without interruption or device. Certain accessory points of the design served well to convey the idea that this excavation lay at an exceeding depth below the surface of the earth. No outlet was observed in any portion of its vast extent, and no torch or other artificial source of light was discernible yet a flood of intense rays rolled throughout, and bathed the whole in a ghastly and inappropriate splendor."

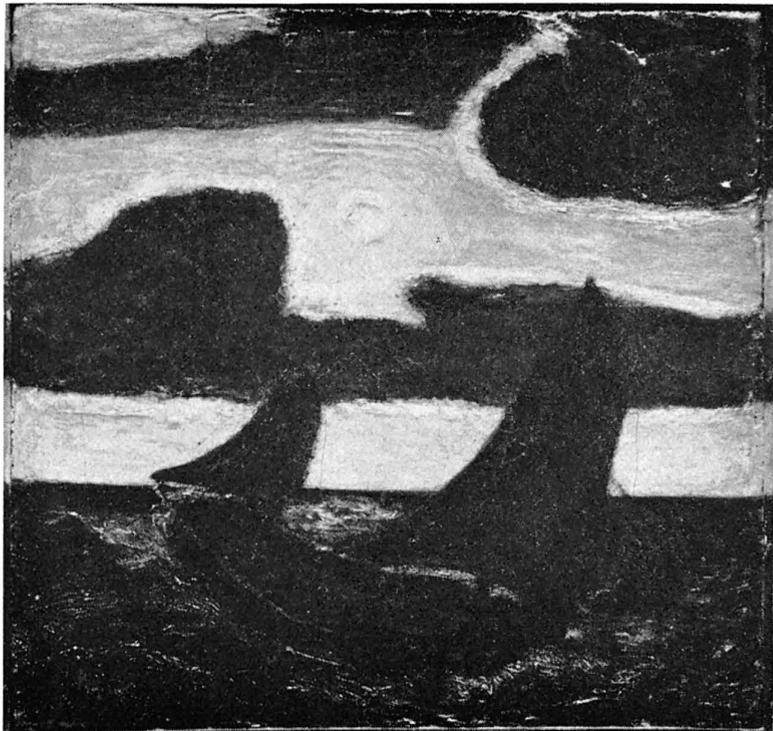
This description obviously mirrors Poe's own notion of what he called an effect. The tunneling vault, the vastness of illusion, the flood of "irreal" light and sense of suffocation are recurrent symbols in Poe's own writing. The picture is specifically described as small, just as Poe maintained that the most telling effects in poetry were achieved by brevity and judicious manipulation of symbol. Poe's imaginary paintings are perfect counterparts to the symbolist tales and poems.

Poe's view of painting, scattered throughout his essays, seems to presage the views of *fin-de-siecle* symbolists such as Gauguin, and later symbolists such as Kandinsky and Mondrian.*

*Richard Wilbur found the following in Poe's *The Philosophy of Furniture*: "Touching pattern—a carpet should *not* be bedazzled out like a Riccaree Indian—all red chalk, yellow ochre and cock's feathers. In brief—distinct grounds, and vivid circular or cycloid figures, of *no meaning*, are here Median laws. The abomination of flowers, or representations of well-known objects of any kind should not be endured within the limits of Christendom. Indeed, whether on carpets or curtains, or tapestry, all upholstery . . . should be rigidly Arabesque." Wilbur notes, "Arabesque seems to mean to Poe 1: The avoidance of what he calls 'rectangular obscenities', and 2: the non-representational."

Albert Pinkham Ryder

"Moonlight Marine" 11 $\frac{3}{8}$ " x 12" Courtesy The Metropolitan Museum of Art



Poe shows us Usher closely studying Swedenborg's *Heaven and Hell*, a text through which Poe had undoubtedly become familiar with Swedenborg's theory of correspondences. In Swedenborg's complicated and arcane system, all things in the universe are assigned to a corresponding higher reality. Swedenborg's grand cosmological rhyming scheme had found many adherents in the 19th century, among them Poe's contemporary Ralph Waldo Emerson. Even though Poe was irritated by Emerson, his own views of esthetic matters were very similar. In Emerson's essay on the poet, he venerates the symbol as the artist's special tool. He believed that no phenomenon exists without a double, quadruple or centuple meaning. He said that for him, nature is a symbol in the whole and in every part. In a paragraph occurring immediately after a citation of Swedenborg, Emerson wrote: "The world is a temple whose walls are covered with emblems, pictures and commandments of the deity. There is no fact in nature which does not carry the whole sense of nature." Emerson's temple comes startlingly close to Baudelaire's in the famous poem *Correspondences*, also projecting Swedenborgian ideas. Nature, Baudelaire wrote, is a temple where living pillars sometimes allow confused words to escape. There man passes through forests of symbols.

It was not uncommon in the mid-19th century for artists and writers to believe that there was some reality behind appearances that could only be seized in symbols. Herman Melville wrote that behind all sensible experience of nature lay an ideal truth or reality. In *Moby Dick* Ahab succinctly states the principle: "O Nature, O Soul of man! how far beyond all utterance are your linked analogies! Not the smallest atom stirs or lives on matter but has its cunning duplicate in mind." Speaking of the tornadoed Atlantic of his soul, of the inland of his interior, charred landscape, Melville personified Emerson's ideal poet. He sought out the clues, hints, multiple meanings which each visible thing conceals, and was convinced that the greater scheme behind appearances can be sensed but never positively known by the artist.

In practical terms, the symbolist climate goaded artists and writers to deny the value of naturalistic art. Since truth lay behind appearances, the mere imitation of the visible could never suffice. Even so isolated a figure as Albert Pinkham Ryder was saturated with symbolist principles. Early in his painting life he came quite naturally to the conclusion that the attempt to be accurate to nature only resulted in being lost in a maze of detail. He described to a journalist how one day, discouraged with a landscape, he suddenly saw an old scene framed in an opening between two trees with no detail to vex the eye. Three solid masses of form and color—sky, foliage, earth—presented themselves bathed in an atmosphere of golden luminosity. With great exultation he threw away his brushes and lay on only four colors in great sweeping strokes.

In diction reminiscent of Melville, Ryder maintained that "the artist should fear to become a slave to detail. He should strive to express his thought and not the surface of it. What avails a storm cloud accurate in form and color if the storm is not therein?" Here, his emphasis on the *thought* is typical of the symbolist, bedeviled at all times with what Melville called the cunning duplicate in mind. Like other symbolists, Ryder despaired of ever really knowing what lay beyond sensible experience. He pursued nameless phantoms with all the intensity of his writing contemporaries. In a letter he wrote, "Have you ever seen an inch worm crawl up a leaf or a twig, and then, clinging to the very end, revolve in the air, feeling for something to reach something? That's like me, I am trying to find something out there beyond the place on which I have a footing."

His quest took him to familiar sources—to Poe, to Coleridge, an early advocate of analogies, and to Wagner in whom all Europe was then finding a catalyst. His themes were often typical symbolist themes dealing with legends and myths and the obscure reaches in which the "something out there" might be located. It is curious, for instance, that when Ryder painted an image of "The Haunted Palace," title of a poem contained in *The Fall of the House of Usher*, he renamed it "The Temple of the Mind."

Not consciously I'm sure, but with unerring instinct, Ryder reflected the major symbolist principles. In his moonlit landscapes, he carefully adjusted his shapes in order that all things might be seen to rhyme. The clouds in the sky move in consonance with the waves of the sea; the rays of the moon find their echoes in the grain, or contours of the earth; the human figure finds its

(Continued on page 37)

ART west

CLAIR WOLFE

Whatever geo-aesthetic point of view one may embrace, there is a reluctant, vague, yet nonetheless meaningful undercurrent of critical feeling that the painting and sculpture occurring in the western states may somehow be important. But, perhaps because of art criticism's recent history of documentation rather than evaluation, very few critics east or west have approached the question of why. Perhaps it is too soon; but if so, the fault lies less with western artists and more with the sluggishness of critical attention. But during this last year, it became obvious that this is changing. West Coast art is being looked at, thought about.

Of course, regional art is not one art, one style, or even one particularly unified attitude. And as a matter of fact, one of its most fascinating aspects is its incredible diversity — from the most extreme poetry of the junk-pile, to an equally extreme perfectionism of materials, means and intentions — both developing from the impact of abstract expressionism, both taking a thoroughly opposite direction.

It may be worthwhile, then, in any attempted evaluation to glance retrospectively at the attitudes involved in abstract expressionism. In fact, now that we can see clearly defined extensions of it, it does itself become more clearly definable. At least, in the case of Jack Tworikov, the paradoxes become explainable.

His current retrospective at the Pasadena Museum was organized by the Whitney Museum of American Art, and is an ideal format to orient the tendencies of California painting. For in Tworikov himself, in his work and his ideas, we can readily see the amazing dialectic, the magnificent struggle that so thoroughly engaged the expressionistic tradition in America. Whether in the context of a single painting, or the production of a lifetime, it was a journey whose goal was not recognizable, definable, or even known until the artist arrived there. In a well documented introduction to Tworikov written by Edward Bryant, he makes this parenthetical aside, "(in fact, the abstract expressionist movement in general cannot be characterized as introspective)." The statement is astounding because it suggests much the same conflict that was the burden of the American abstractionists to resolve. That burden, indeed, the "problem" they approached as artists was exactly that same problem with which life confronted them as men — and the artist was not alone in facing the problem. It was

to find meaning in a society that increasingly made the perceptive individual aware of its absurdity — to a point where there was no place for him to turn. Jack Tworikov himself puts it perfectly: "As I grew up I tended not to take the responsibility for thinking anything for myself . . . But I had to take much on faith, partly out of ignorance, partly out of stupidity, partly out of respect — because other people did know a lot more than I did. And for a long time I followed. Then the big crisis in my life and the big development as an artist was that I suddenly realized there wasn't any place to turn, there was no one to hold my hand in any sense whatever and I had to learn to think out everything for myself. First of all, everything in life and then probably everything in art again.

"As I began, I wanted to make up my mind about everything for myself. I wanted to see everything freshly again; I didn't want anybody's word for anything. I didn't want the Marxist word for the kind of world I lived in; I didn't want the Utopian's word about the future. I wanted first of all to experience things for myself. The idea of the new (in American painting) seems to me to be: experiencing for oneself, and I would like to see it sweep the country. I would like to see every little jerkwater town in America swept by the desire to experience and think for itself."

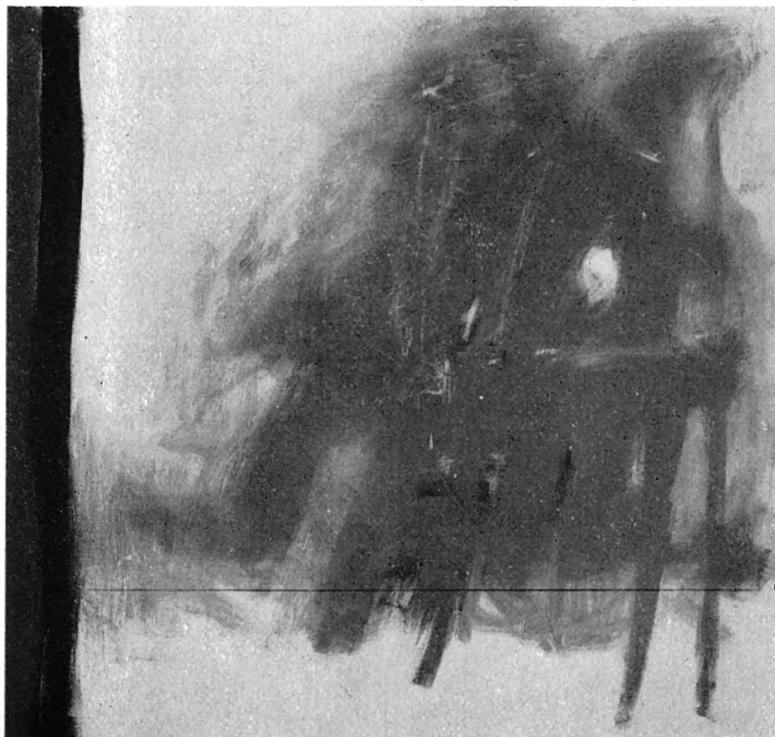
It was at this point that Tworikov began his journey into art — to seek out the only reality he could accept. His device was intuition, which the abstractionists called spontaneity. And like Baziotes lining his canvases against a wall, he knew the truth when he saw it. Yet the entire idea of introspection was very much a part of abstract expression. For it was such then as it is now that the bombardment of society *against* the individual's *sense* of freedom, the relentless influences to *be* something, to *think* something, to *buy* something, to *do* something, to be moulded and remoulded by the whims of fashion, the illusion of taste, the gods of success, the countless obligations to adjust to absurdities left only one way for the artist of the 40s — introspection, reliance on self.

The important thing about Tworikov is not the status of his visual genius — which seems frequently unresolved — but the nature of his conflict. For in seeking out his truth Tworikov, like de Kooning, could not relinquish classicism. Virtuosity is gone, hints of "subject" as a descriptive end have disappeared, intuition is sought and frequently achieved; but there still remains the traditional Western response that a work of art is also "something else." Whether it is a picture of a thing, of an emotion, or emotional insight (as in de Kooning's "Women") Tworikov never relinquishes this idea. The visual genius of de Kooning transcends it.

Tworikov is a paradox, the dialect that exists between the
(Continued on page 38)

Jack Tworikov
"Abandoned" 1962, 45" x 47"

Photograph by Rudolph Burckhardt
Courtesy Whitney Museum of American Art



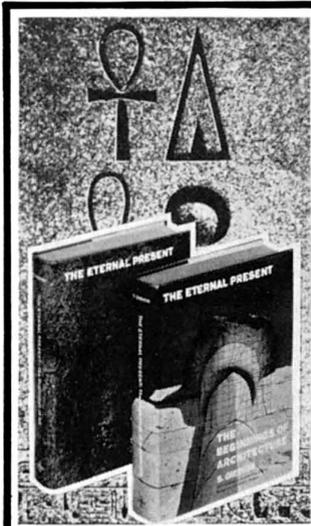
Jack Tworikov
"Transverse" 1957

Courtesy Whitney Museum of American Art



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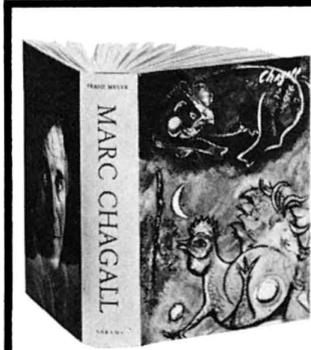


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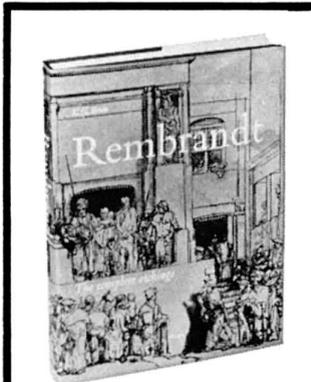
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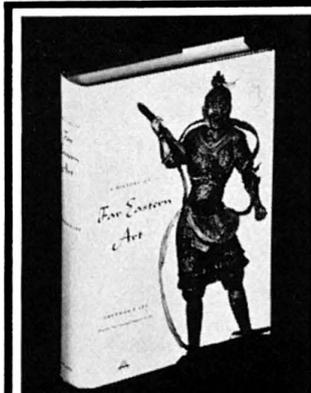
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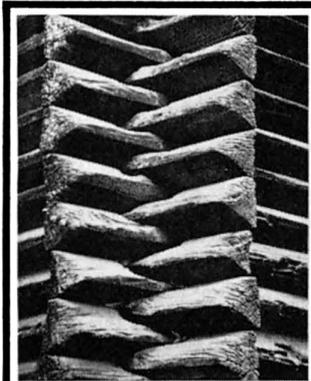
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notes

in passing

Bad Taste Good Taste Distaste

Under this title Russell Lynes recently published a text in the magazine "Show" (Dec. 1963). His article was occasioned by a prospectus containing the announcement that in the New York World Exhibition 1964 a "House of Good Taste" would be on show.

Whatever may pose as good taste, the fickle nature of taste itself will not thereby be pinned down. Taste incorporated is not taste itself.

At so many shows a certain uneasiness is probably caused by the mercantile shrewdness or by the false educational aims of "learning by showing," the narrowmindedness and misguided enthusiasm which almost prevent one from simply looking. One is still more uneasy at the preoccupation with social control which holds up in glory and removes beyond all question just that which should be indeed a prerequisite of esthetic consciousness and esthetic practice.

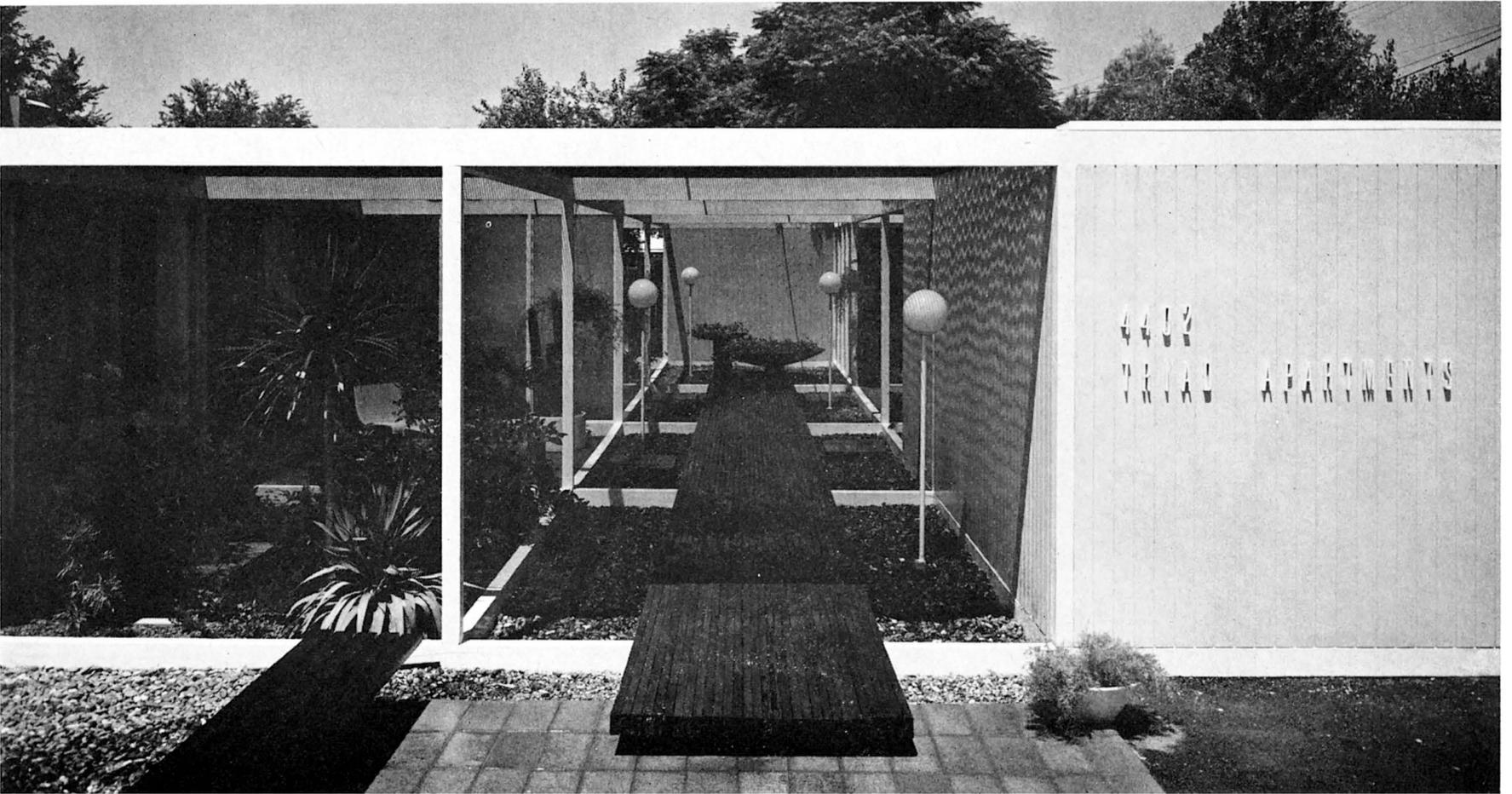
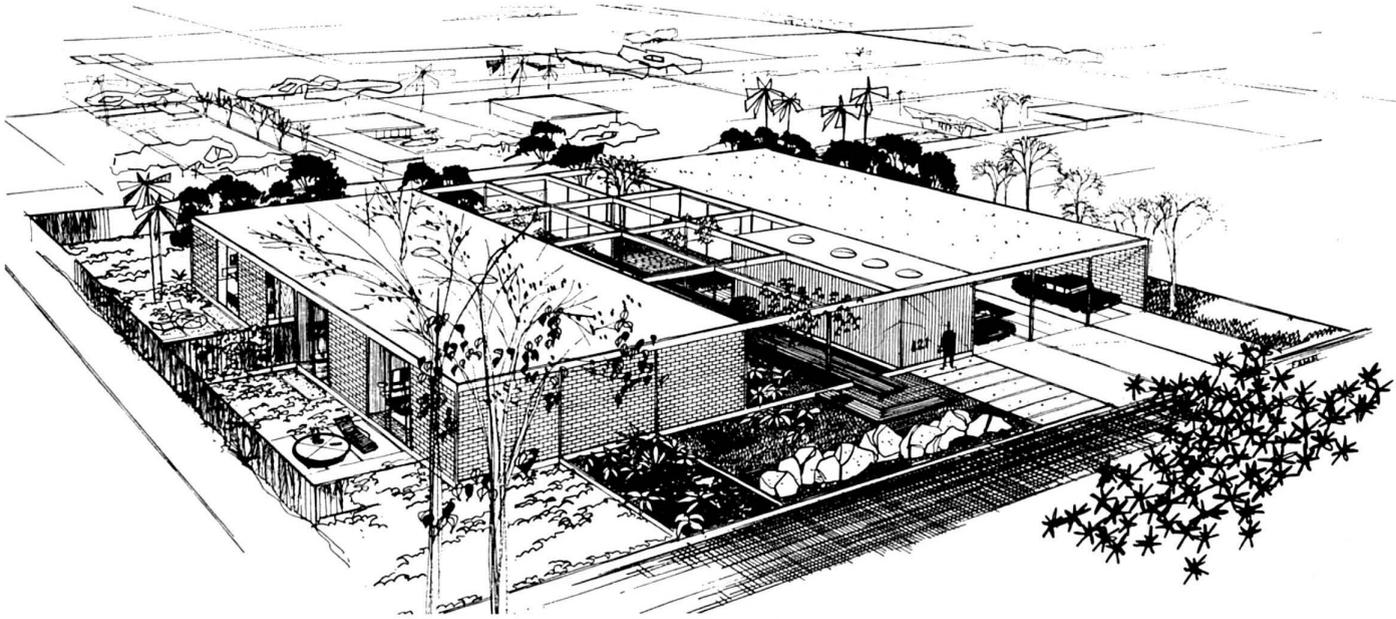
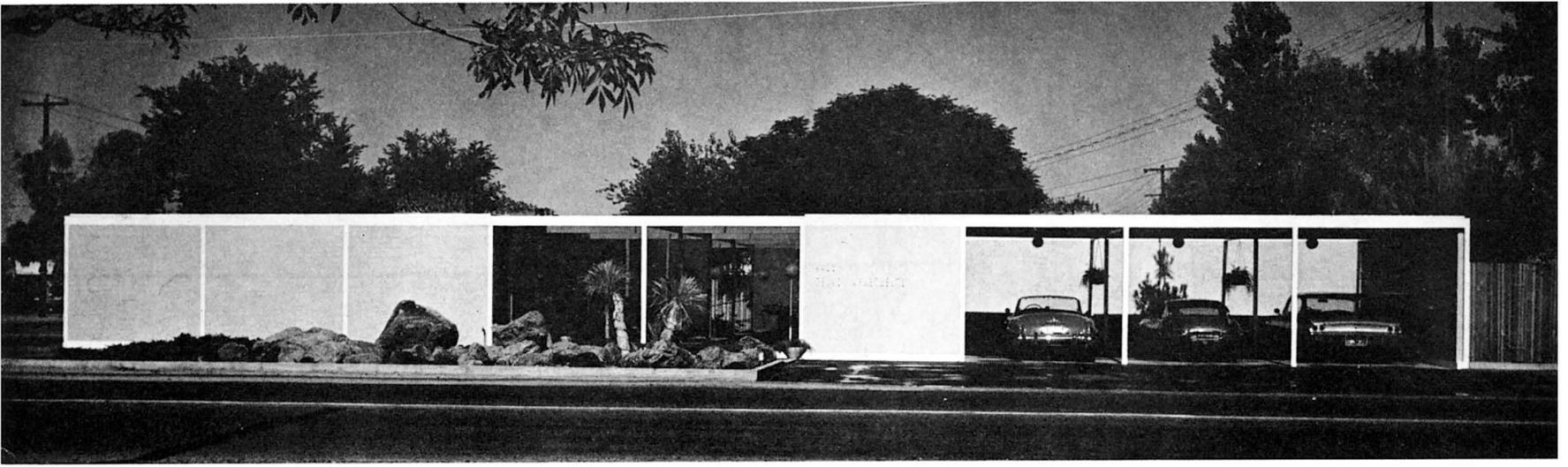
The concept of "educated person" has grown frail, and the idea of taste with it. For taste accompanies education – more seldom, to be sure, than the reverse. Especially the German bourgeois culture has denied itself an everyday esthetic and has relegated culture, as being the exception, to the evening. From then on, taste, which originally denoted the general capacity of esthetic discrimination, has assumed a more conflicting aspect. Today it has become less pretentious, manifesting itself mainly in "interior design" and "personal design," in interior arrangements and personal get-up. Deft writers of advertising texts make it their business to squeeze the last drop out of the once aristocratic aura around taste, promoting this where taste is still somewhat lacking. Indeed, he who is wooed is at the same time always duped. He always comes too late. Put to the service of industry, taste is deprived of just that spontaneity which it needs for its development. Taste will only be present where the artificial surmounts its artificiality and changes into naturalness. He, then, who left taste behind him, would have it. This is not appreciated either by those who with fanatical pride claim to have no taste, or by those who would like to glorify taste as a *conditio sine qua non* of design. When an industry wants to commend a certain standard as

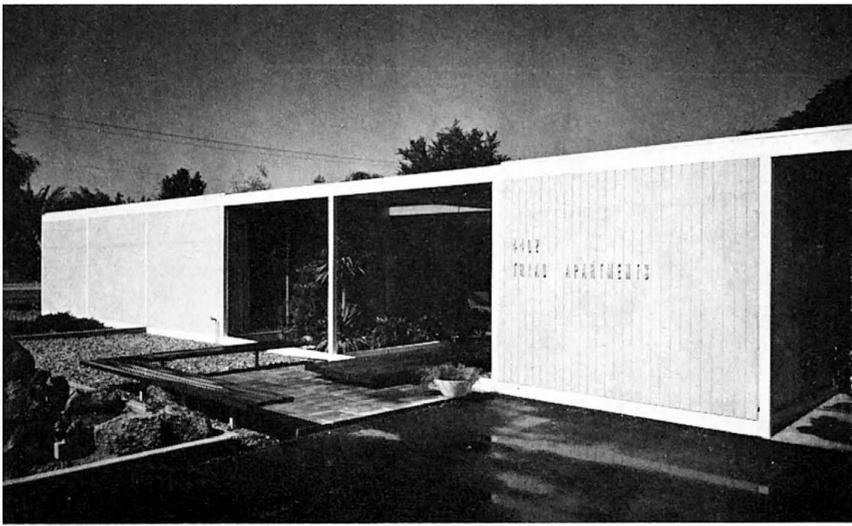
being the norm, the eager propagandists seal themselves together against the realization that taste, though always dependent upon general approval, means precisely subtle deviations from the general consensus. This taste, sold by persuasion, is pushed through the eye of a needle; it knows no oscillations.

With the now dominating trend towards light colors, including the prestige-guaranteeing white, it seems strange that, according to the influential American garden architect A. J. Downing, white was around 1840 ruled out as a vulgar color, because it did not conform to the broken tones of nature. Colors, color combinations, wear out – more precisely – they are worn out. The grey of boredom has in the meantime mellowed into the boredom of grey. The grey wave dies down. The signs indicate that black is on the way; the black of the machines of the nineteenth century, no longer shiny, but dull, as in the black china-ware of Rosenthal, which, though it is quoted as an example, does not happen to be exemplary. Just as informative as the ascertainment of changes of color and taste in defined intervals is the moral justification of such esthetic encroachments, i.e. the delivery after the fact of reasons for a transition to something new. Lynes characterizes this rationalization as follows: "The morality of taste is, I think, especially American, along with its vocabulary of esthetic honesty, sincerity and suitability. It seems that we have a moral excuse for changing our tastes: our new love has to be more honest than the one we discard . . . The changes in American taste have been a series of house-cleanings, of throwing the disreputable rascals out to make way for the new, more honest, crowd. Chase out the furbelowed and fussy and hypocritical Victorians and let in the clean-limbed, clear-eyed pupils of the Bauhaus. What happens, it seems to me, is that we invent a suitable morality *after* we have invented a style." An offence against a system of esthetic standards, of which everything new is of necessity guilty, must obviously have its way paved whether by moral reasoning or whatever other argumentation.

GIU BONSIPE

From Ulm, publication of Hochschule für Gestaltung





Case Study Apartments No. 1, (originally Case Study House No. 28) our first essay into multi-family residential construction, was undertaken in the hope that A & A can be as influential in gaining popular and institutional acceptance of good, thoughtful and imaginative design in this area of residential building as it has been over the past twenty years with the single family home. By the time you read this, ground should have been broken in Newport Beach, Calif., on CSA No. 2 by Killingsworth, Brady and Associate.

Our intention is to overcome by example, not just precept, as many as possible of those misconceptions and prejudices which have bred the outrageous "dingbat" apartments, the cheap and blowzy eyesores, that continue to proliferate everywhere in our country. Unlike the case of single family construction, economic factors in income projects are only rarely mitigated by pride of ownership and personal use considerations. Here good design must stand on its own feet, defend itself. To date it has had very little success. The belief is widely and deeply held that good architecture is an impractical luxury, incompatible with a fair return on one's investment. Quality is looked on with suspicion. Banks shy from it; their loan policies discourage it.

It is our belief that this is because quality is not considered quantifiable, and ours is a quantified society committed to mass production, sales, consumption. The producers and sellers are committed, at any rate; the consumers have little choice but to follow. The commitment takes the form of capital outlay and, once made, resistance to basic changes is a natural concomitant. In terms of income housing, developers (with an eye to loan and amortization costs and tables) demand a ten to fifteen per cent return on their investment. Material to this is the fact that the normal vacancy factor hovers around the fifteen per cent figure.

It is our conviction that the same vacancy factor should not be applied to a project which is handsomely designed, in which the eventual occupant has been a second client in the thoughts of designer and has been given, as a result, a pleasant and serene environment. In

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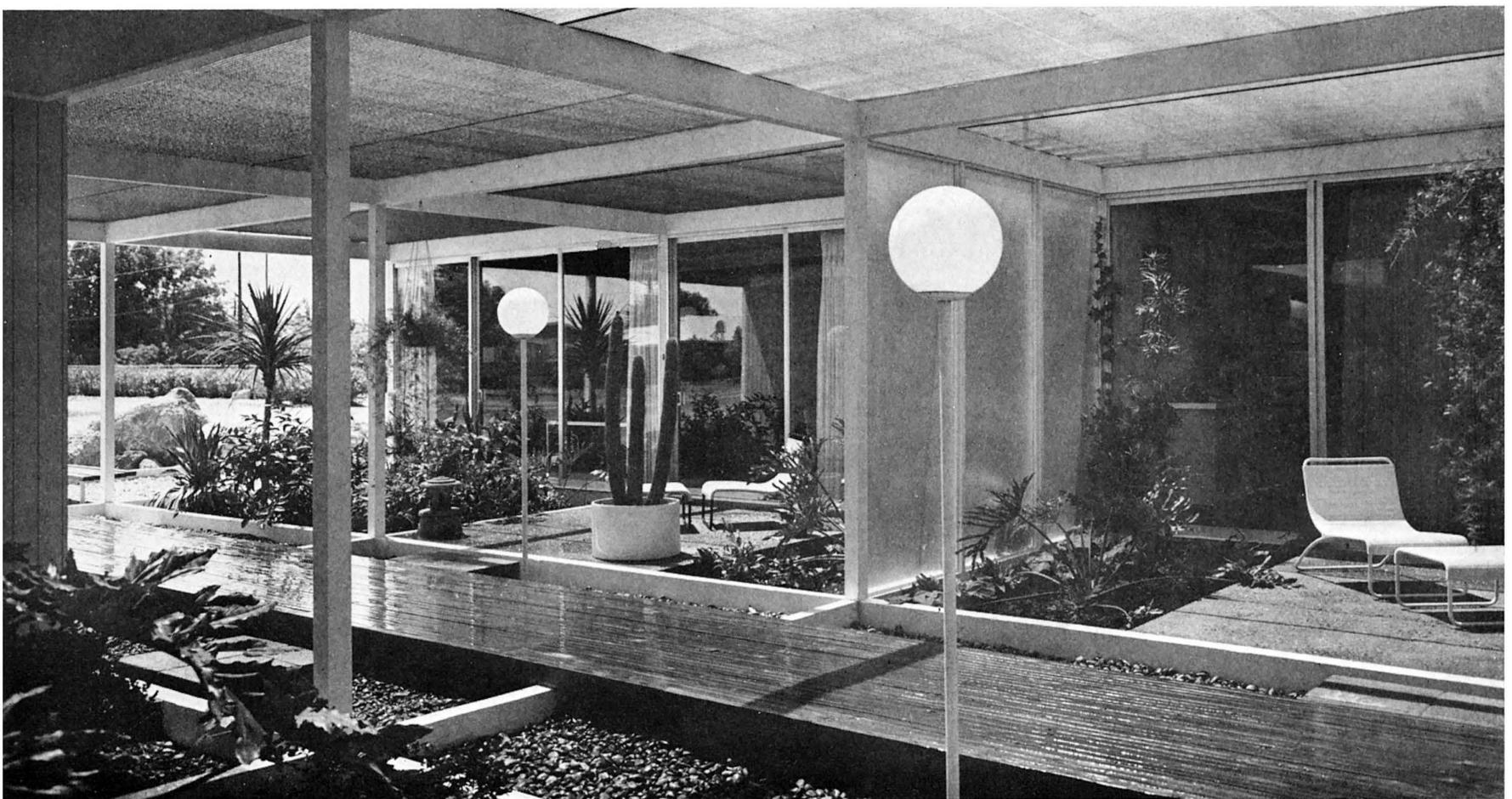
ARTS & ARCHITECTURE'S

CASE STUDY APARTMENTS NO. 1

BY DAILEY ASSOCIATES

ALFRED N. BEADLE, PROJECT DESIGNER AND OWNER

F. AND F. CONSTRUCTION COMPANY, GENERAL CONTRACTOR



PHOTOS BY JERALD DUCHSCHERER

our experience where this has been done, there has been consistent 100 per cent occupancy. This has been true of Baldwin Hills Village over a period of more than 20 years; it is true of smaller projects typified by one of some ten units built 14 years ago which, in an area of Los Angeles where units go begging, has never had a vacancy.

Unfortunately the number of such projects is still too small to be an effective argument.

Located in Phoenix, Arizona, Case Study Apartments No. 1 has successfully met the design requirements of our program. The three small units turn in on a central court creating their own collective quiet and seclusion. The restrained, recessive nature of the architecture and intelligent use of materials give the building individual but unobtrusive character which would make it a good neighbor even in a detached home residential area.

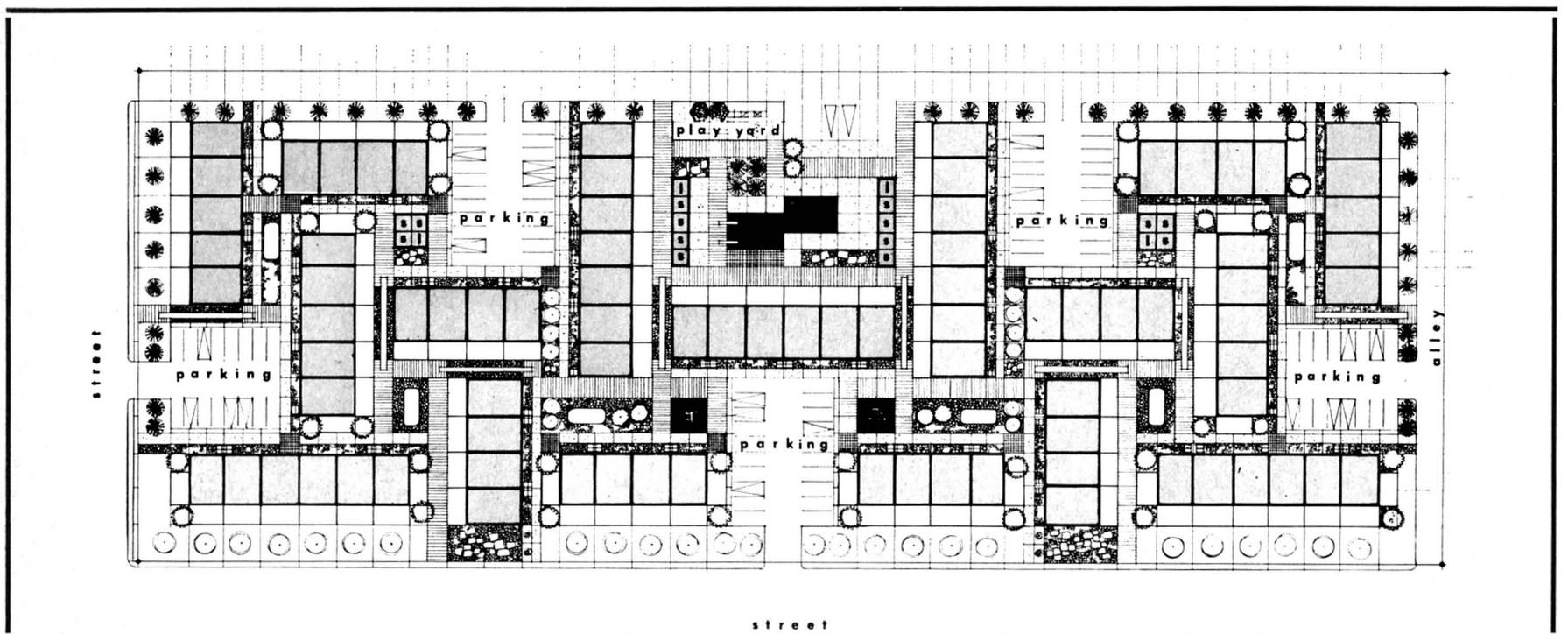
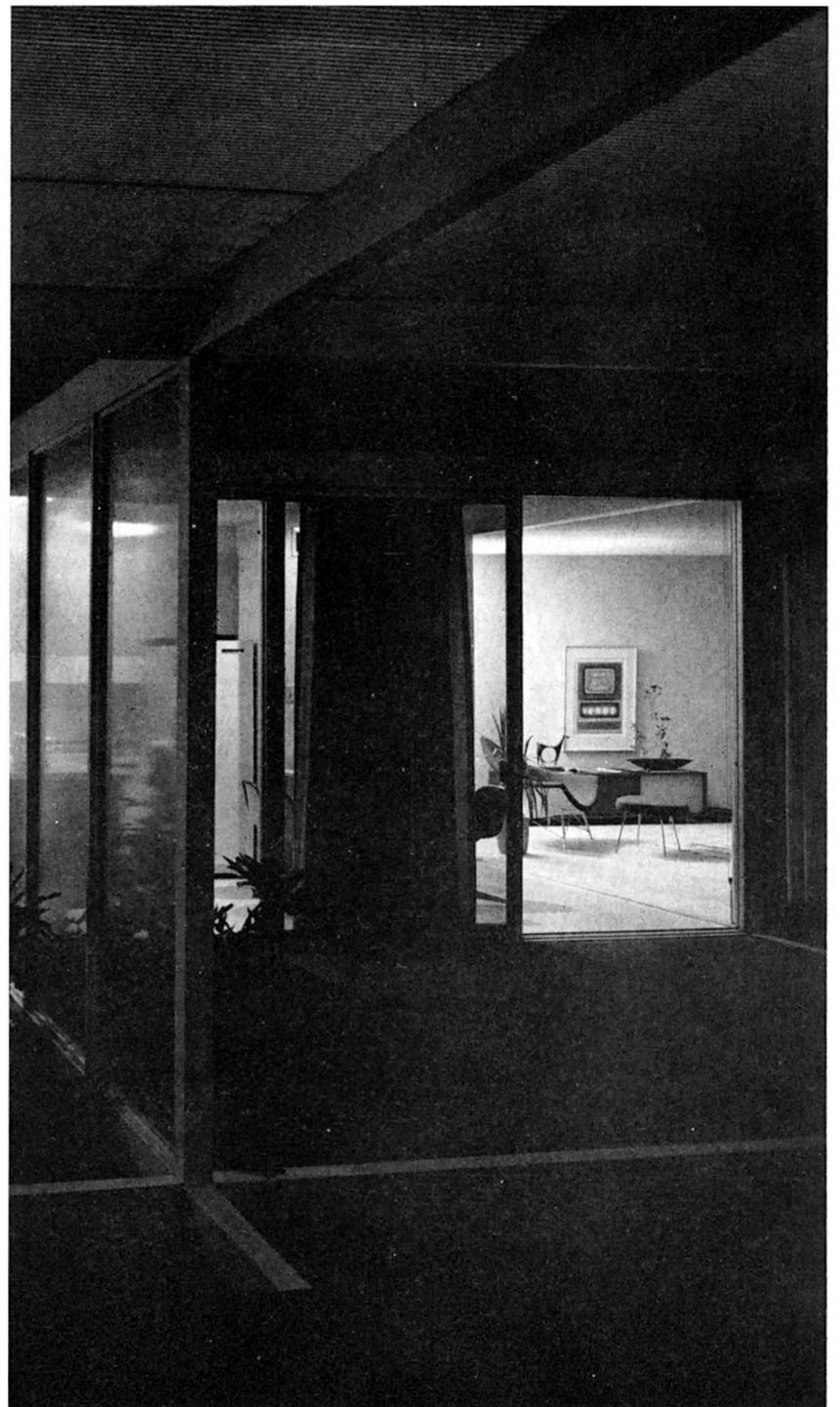
Whether or not the project will successfully support our position that good design and good investment are not mutually exclusive remains to be seen. However, at a rent schedule of \$150, it is competitive with the typical "dingbat," and we believe it will prove a good investment. It is situated on a 140' x 96' corner lot which cost \$6,000 — an unusually favorable but not decisive factor. Each unit contains 840 square feet with living room, kitchen, bedroom, study-bedroom and bath. (The triplex was conceived as a prototype for a larger development — one of the program's requirements — of 80 units, and accompanying the realized plan is one for the larger scheme.

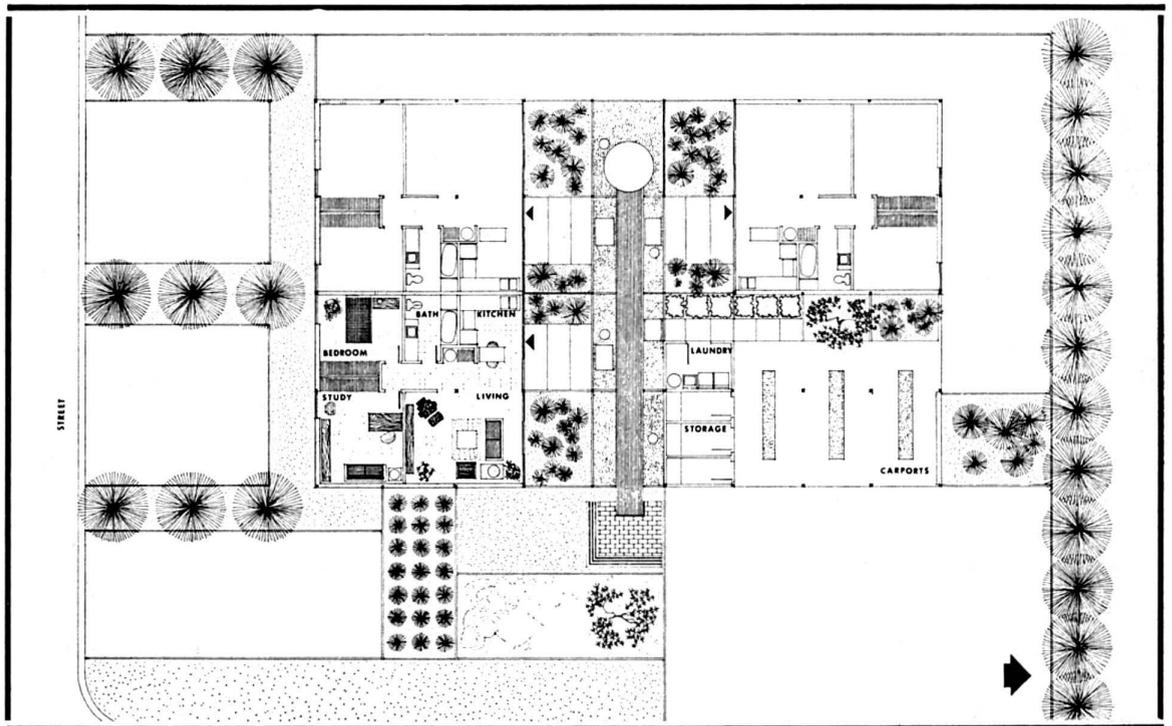
Construction cost was approximately \$21,600 for the 2,700 square feet of enclosed area. The designer-owner has noted that from an investment standpoint the three-unit plan is marginal because of apportionment of maintenance and management costs, etc., among so few units and because one vacancy would reduce the income by one third. With these factors militating against it, if the project is successful — and we shall follow it closely — then it will be all the more convincing as an argument sustaining our assertion.

The structure is 10' x 14' post and beam (for longer schemes 12'4" square would be more economical) framed in Douglas fir. Exterior walls and party walls are made of concrete block; accessory walls are Texture 1-11 plywood over wood stud. Frosted glass is used in the patios, with interior partitions of 1/2" sheet rock.

Sliding doors are Aluminaire, closet doors Finestra Bi-fold. Flooring is white Formica. Kitchen cabinets, made by Jackson Cabinets of Phoenix, are U. S. Plywood with three coats of Martin-Senour industrial lacquer. Plumbing fixtures are American Standard with Eljer lavatories. All appliances are Hotpoint.

Exposed aggregate and concrete block were used in front patios. Lumite nylon netting is used as sun shade over the patio area. All vertical surfaces excepting the white doors and posts are putty-beige.





Every branch of art has its own particular way of showing the beautiful. Architectural beauty is revealed in the characteristic element of architecture: the enclosed space, a space which has been formed not just with purely utilitarian considerations but also with aesthetic aspects in mind. Architecture, then, is in essence aesthetically conceived interior space and — since aesthetics is the philosophy of beauty — good architecture is beautiful interior space. Whereby it must be explained here that aesthetics has not been the theoretical base for the beautiful during long periods of the past and that other branches of philosophy must be utilized when considering those periods.

There are of course other elements determining architecture — such as urban space, exterior design, and social, economic, functional and technical factors. They all are important for a final evaluation, yet the fundamental nature of architecture and the decisive and exclusive element which distinguishes it from the other visual arts, painting and sculpture, is its spatial quality.

So if we attempt to examine the characteristics of architecture, we will have to concern ourselves first of all with its spatial beauty as it is determined by the shape of the space, the materials which enclose it, and the lighting and decoration of it. This architectural space can be defined easily; namely, as an enclosed void; more difficulties are encountered, however, in trying to explain the meaning of the term beauty. The many contemporary books and treatises written on this subject seem to agree only on one point, namely the impossibility of defining it objectively because of its present subjective connotation. We must, therefore, be content with its definition as a quality that satisfies or pleases in certain ways (Webster).

This very subjectivity in contemporary aesthetics presents the main obstacle in formulating an underlying theory for the modern arts. Whether such a unifying concept is at all desirable, and if so, how it could be arrived at, are questions which are much discussed today, and which induce supporters of various views to write lengthy essays.

This study is not intended to add another to those but rather is an attempt to analyze briefly the concepts of beauty as they are revealed in Western architecture of past periods, and to compare these with our contemporary concepts and trends. It is hoped that such an examination will enable us to see the present more lucidly and from a more detached point of view. It is obvious that only the essence of each important historic period can be treated here, making certain generalizations and the neglecting of subordinate factors unavoidable. We shall also limit our scope to the development within the Western culture. The Japanese concept of beauty, which had and still has a great influence in the West, will be analyzed in a separate paper.

CONCEPTS OF BEAUTY AND MODERN ARCHITECTURE

by Klaus E. Muller

Before embarking on our excursion into history, let us outline in a few words the characteristics of our present architecture in order to fully recognize the similarities to or differences from those of past decades. It has been mentioned that we do not have any objective principles today. However, there are certain basic architectural elements which can be termed typical of the Modern Movement. Perhaps the most important factor is the new vision of space or “fourth dimension” meaning space conceived from several points of reference which are created by the moving observer, viewing it from various positions. Interlocking and interrelated interior spaces (the “open plan”) have been logical consequences. Also characteristic of the present is the emphasis on the structural side of architecture brought about by again stressing the long neglected functional aspects and by eliminating the superficial decoration of the preceding eclectic period. These elements are employed and interpreted by the individual according to his taste or self-conceived theory. This individualistic approach has led on one hand — especially since attempts are being made to “humanize” the Modern Movement — to “a certain confusion in contemporary architecture . . . a kind of pause, even exhaustion” (Giedion in a lecture at Harvard 1961) and on the other to serious efforts to end this disorder. We shall return in the course of this study to these two developments. For now it is enough to remember that modern architecture is basically the expression of the individual, and is

without any generally accepted unifying idea.

Our historic examination starts with antiquity. The Greek temples represent for most of us the ultimate in architectural beauty, achieved by symmetry, harmonious proportions and a masterly application of the human scale. It is really more a sculptural beauty, because to the ancient Greeks the interior space was of little importance. To judge this sculptural architecture merely from the modern aesthetic point of view, however, as we have just done, remains rather superficial and would be the same as praising the Odyssey only for its style. If we want to penetrate deeper, we have to ask why these temples are so harmonious, and how the ancients arrived at these ideal proportions; questions which can only be answered if we try to understand the dominant philosophic theory of that time.

For the Greeks, the universe and also the world as an image of it was governed by a divine order that could be expressed in certain mathematical laws which were revealed in nature and the human being. For Pythagoras, Polyclitus and others, the number was the order-giving element and certain mathematical ratios expressed the ultimate truth of the universal structure. Mathematics was not a science in the modern sense, with technical and practical intentions behind it, nor was it applied to master the phenomena of nature. It was concerned with uncovering the harmonies of the divine order and ultimate reality, and as such was a part of the philosophy that dealt with the theory of being which the Greeks named “ontology” and considered part of the metaphysics.

The ideal beauty of antiquity lay in this divine order, it was the manifestation of the everlasting, unchangeable first principles which are obvious in nature and can be defined mathematically. Beauty then existed; it was objective; it represented absolute reality and was not an interpretation of it (which would be subjective). It was thus based on metaphysical principles as opposed to later concepts of beauty which were founded on a different branch of philosophy; namely, aesthetics.

The Greeks distinguished between the revealing and the imitating arts, whereby the first were rated far above the latter because they uncovered the divine order and thus showed a glimpse of ultimate reality, while the latter were merely an imitation of this world, the image of reality. The term “art” denotes here not a subjective human creation but a manifestation of something existing (the eternal order). This is the reason why it is sometimes called “art beyond art,” meaning beyond modern aesthetic considerations. Both Plato and Aristotle classified architecture as a revealing art, thus giving it superiority over painting and sculpture, which were considered primarily to be imitating arts.

The harmony of Greek architecture was thus not the result of the architect’s own good taste but of the application of certain mathematical

ratios and relationships which represented the universal order and led to definite geometric, arithmetic and harmonious proportions, certain geometric forms which stood for the basic elements of the universe, and certain colors with a definite symbolic meaning.

The difference between the situation in antiquity and our present one is obvious. The absence of any kind of generally accepted law of order today leads to the contradictory, arbitrary and coincidental as opposed to the harmonious unity which ruled Greek architecture. The beautiful for us is based on subjective aesthetic considerations in contrast to the ontological principles of antiquity. This is a decisive fact to remember, not only for analyzing the past but also for the understanding of certain movements within the modern arts such as Dadaism, surrealism and abstractionism.

Proceeding now with the examination of past periods we for our purpose here can regard Roman architecture essentially as having continued to adhere to Greek principles, although for the first time the spatial value began to play an important role. In his book *De Architectura Libri Decem*, Vitruvius based his theory on a mathematical system which can be traced to Pythagoras; however, much of the original metaphysical meaning was already lost. At that time, a new influence, the Christian religion, began slowly to have its impact on philosophy and the arts. It was revealed for the first time, perhaps, in Byzantine architecture

and finally rose to a domination of the arts in the Middle Ages. It formed a new concept of beauty, superseding the ancient one from which it incorporated some elements, and was to remain a strong influence until the fifteenth century. Newly interpreted theories of Plato and Aristotle were combined with the writings of the early Christian fathers (St. Augustine, Boethius) and formed the base for the new philosophy, scholasticism, which developed the principles for the new logic, metaphysics, theology, and thus also for the arts.

God was the center of this philosophy, the absolute truth and reality. Beauty was a creation of God; the objective characteristic of being, it could be uncovered by man, yet not produced by him. Beauty was inherent in everything; the artist merely revealed it, guided not so much by his intuition or free will but by metaphysical doctrines and mathematical laws. This medieval art defined as the revelation of the beautiful stands in distinct contrast to our modern conception of art as the creation of the beautiful.

We all are familiar with examples of medieval architecture, the primarily static spaces typical of the solid Romanesque churches and the vibrant dynamism of the transparent Gothic cathedrals. There is no need to go into the unity of spatial design, structural concept and decoration, or the harmony of the interior and exterior of the high Gothic period. Interesting for our examination here is the fact that all these accomplishments were basically not the outcome of subjective expressionism but rather of the following of certain established fundamental cognitions. Light, for example, symbolized being (and God its originator) and thus represented the highest value of beauty. It represented hope in the world of darkness (Romanesque church) or the splendor of paradise (Gothic cathedral). Materials and colors were also evaluated according to brightness or transparency; this led finally to the filigree stone work and the brilliant glass windows. The brightest color, gold, was the symbol of heaven. The ancient mathematical laws, newly interpreted, were regarded as the link between this world and heaven and guided the proportioning of the architecture by employing certain polygons, mostly square, as module.¹ All these doctrines and rules were by no means felt to be a limitation on artistic expression as they would be today. It was just the opposite: they assured a result which would stand above the subjective, short-lived and superficial, and be part of the universal divine order and ultimate reality. The Christian religion and philosophy was accepted as the only true value giving meaning and direction to life and not — as in our time — one among a number of alternatives. Such objectivity and subordination under an idea is almost unimaginable to us, yet only when we realize this, will we avoid interpreting the architecture of the Middle Ages from our modern

is one of confusion and disorder as opposed to the unity and harmony in the architecture of the Middle Ages.

Although the theoretical base for our modern aesthetics has been established by Aristotle, it was not until the Renaissance that the theory was really applied. The Renaissance was an age in which progress in science and discoveries of unknown parts of the world made man aware of his potentials and distracted him from the power of God which had dominated the previous decades. Now man — as the image of God and the cosmic order — was the center of things rather than being just one part of the divine order. Logically, human proportions became the order giving element which resulted in the re-birth (re-naissance) of certain parts of Platonian and Pythagorean mathematical theories. Beauty was still based on objective principles, but its metaphysical meaning of the former periods had lost its dominating role. The beautiful was no longer so much God's creation, which man could only uncover, but something which was first of all man's creation, guided by certain mathematical rules derived from antiquity and newly interpreted by Alberti, Palladio and others.

Typical of this humanistic architecture was its harmony and balance, its almost static and easy-to-comprehend spaces, the depth of which was for the first time conceived intentionally. Every detail and decoration was predetermined by rather strict rules and could not be altered without disturbing the overall effect.² The symbolic meaning attributed to light, the materials and colors became less important. Renaissance architecture compared to that of past times was not based so much on spiritual-philosophic principles but on aesthetic ones. As such it has much in common with our period — the important difference being that the aesthetics of humanism was, at least at the outset, objective while ours is subjective.

From the objective to the subjective attitude is only a short step. This step was also taken in the Renaissance, but it became truly obvious in Baroque architecture which, with its dynamic curves and undulating walls triumphed over the rigid mathematical rules, and with its forceful imaginative spaces over the somewhat dry static interiors of the Renaissance. Unexpected effects, illusions and surprises became desirable and led to an elaborate decoration which developed into a sort of stage design, setting the pace for the following periods. At the beginning of this century, a new force which was later to be called the Modern Movement, broke abruptly with the eclectic periods following the Baroque.

At this point we are leaving the realm of the past and entering the present. Typical of our architecture with its new vision of space, structural emphasis and social tasks, is the absence of a generally

aesthetic point of view and arriving at incorrect conclusions.

The difficulty for us in understanding this medieval situation lies primarily in the subjectivity which dominates modern arts and which we have almost come to accept as natural and as the only possible attitude. Let us, therefore, interrupt here briefly and dwell for a moment on this modern phenomenon in order to grasp fully the world of difference between it and the spirit of the Middle Ages.

The modern artist, being independent of any generally accepted spiritual-philosophic or even objective aesthetic order, is "free" to create beauty according to his own will as opposed to his medieval colleague, who could merely reveal it. This freedom has led to a bewildering number of concepts, to art for art's sake and to art as a means for self expression. In the field of architecture this search for originality and the extraordinary is obvious everywhere around us, and the resulting confusion presents a serious problem for most architectural students. As a rule, design is not motivated by higher principles but by personal taste, trends, fashion and even sales appeal. Neo-Venetian (Gallery of Modern Art, New York) and Neo-Gothic (US Pavilion, Seattle) buildings, which are adaptations of historical forms without any discernible comprehension of the spirit behind them, pop up around us, so do Boston City Halls, Seagram Buildings and Prairie Houses, just to name a few examples. The overall architectural scene

accepted conception of beauty, although a search for it can be detected. Since we have examined the order-giving ideas of the past, it will be interesting now to study by way of comparison those basic ones which were or are being developed by the pioneers of the Modern Movement. These men did not just devise a strong personal style as a superficial impression may suggest; they aimed at much more; namely, to establish again some universal objective values and orders.

Frank Lloyd Wright describes his organic architecture as one in which ". . . the form itself [is] in orderly relationship with purpose or function: the parts themselves in order with the form: the materials and methods of work in order with both, a kind of natural integrity — the integrity of each in all and all in each. This is the exciting new order."³ He made very clear that his architecture is "no mere aesthetic nor cult nor fashion but an actual movement based upon a profound idea of a new integrity of human life wherein art, religion and science are one: form and function seen as one, of such is democracy."⁴ Wright had no illusions about the success of this architecture. He pointed out repeatedly in his books and lectures that wide acceptance of it would only be possible after society itself had an organic structure, meaning one with "a different success ideal, a deeper social consciousness, a finer integration of the individual" and a "cultural sentiment [in] the place of educated sentimentality."⁵

(Continued on page 36)

On this and the succeeding seven pages we present a study in frustration, the defeat of a fine, imaginative design by paralyzing building regulations and their dogged, immovable enforcers. The architect's sketches and accompanying notes document the development by Oscar Niemeyer — principal architect of Brasilia — of his concept for a house situated on a bluff overlooking a verdant country club with the Santa Monica Mountains as a backdrop.

With the magnificent view uppermost in his mind, Niemeyer visualized the house on two levels: the major living areas at lot level and bedrooms recessed into the face of the bluff, thus opening them to the view also. The first of the original solutions (model photo at right, drawing on page 22) places living and garden areas as a unit beneath an uninhibited, free-flowing roof that is characteristic of a number of Niemeyer's house designs. The second of the original proposals (site plan on page 23, additional plans and elevation bottom of page 25) places a glass-enclosed, rectangular living room athwart the site. Bedroom area floor plan for both solutions are on page 24.

For some incomprehensible reason, the local building codes prohibit below-grade bedrooms (reportedly officials fear subterranean rooms will be turned into rental units; this in an area with homes ranging in price from \$100,000 to \$200,000!) and the first two solutions were struck down. After flirting with a two-story plan (top of page 25; vetoed by the client), the final compromise solution on pages 26 and 27 became a more conventional — but no more workable — adaptation of the second site plan. All rooms are at grade level. Of the bedrooms, only the owners' opens to the view.

Niemeyer, who has never been allowed into the United States for reasons which are the residue of a period of political hysteria, explains to the client in a letter accompanying the final proposal that the favored free-form roof must be discarded since it would lose its lightness if used over the larger area of the new plan. Instead, he suggests that the walls of fixed glass enclosing the living areas be hung from a number of concrete rafters cantilevering from two large concrete beams.

Niemeyer's letter to the client (slightly abridged):

"Dear Joseph Strick

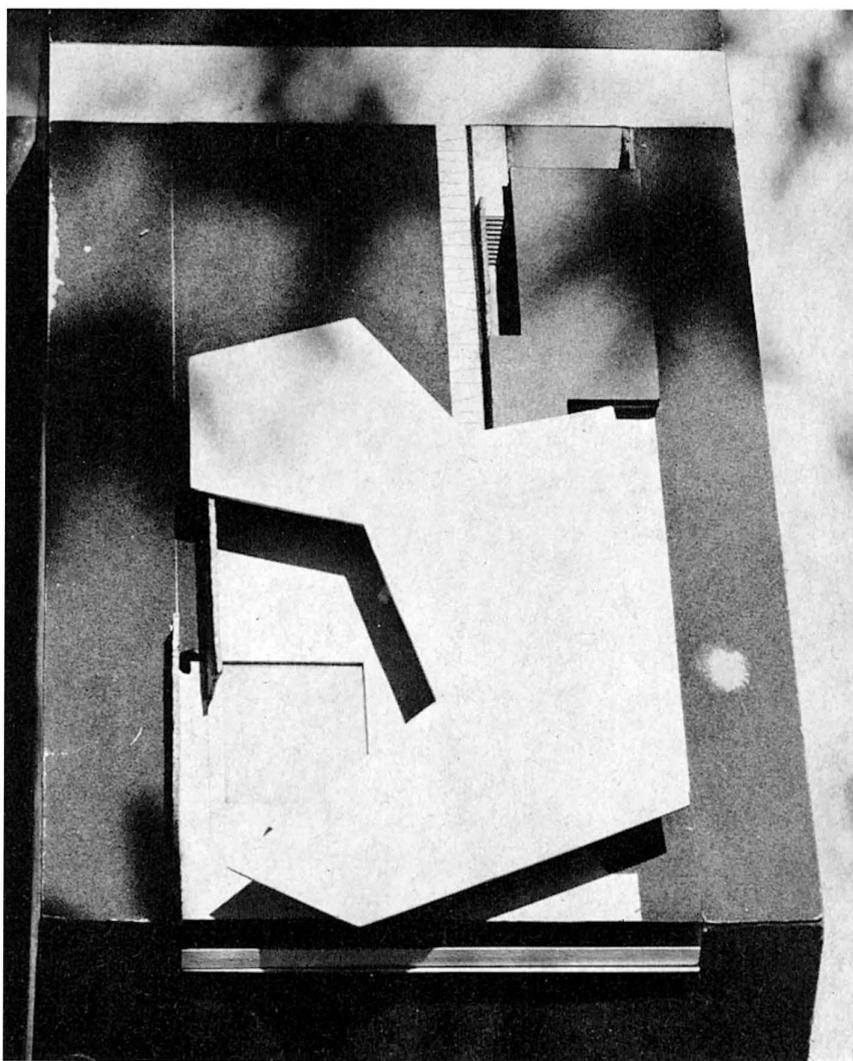
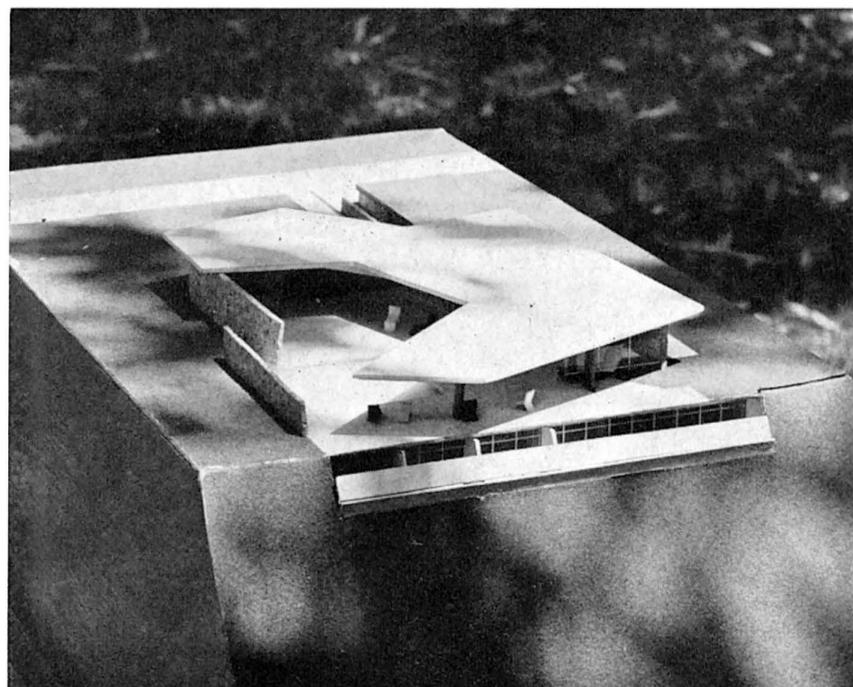
"Yesterday, in the vespers of my departure for Ghana — Africa — I got your letter together with the plan . . .

"I have examined the plan and felt that in spite of the mess which precedes any trip, I should try another solution and especially I should warn you that the proposed modification diversifies the original idea which locates

(Continued on page 28)

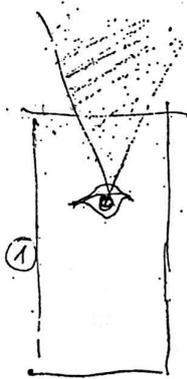
OSCAR NIEMEYER

PROJECT FOR A HOUSE IN SANTA MONICA, CALIFORNIA,

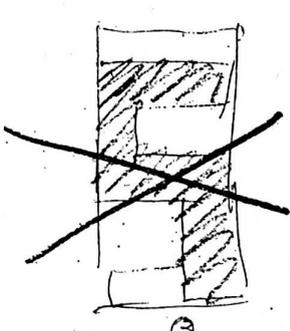
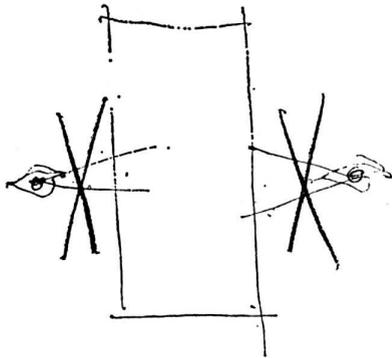


the solution must consider:

① the splendid view opening to the back of the lot

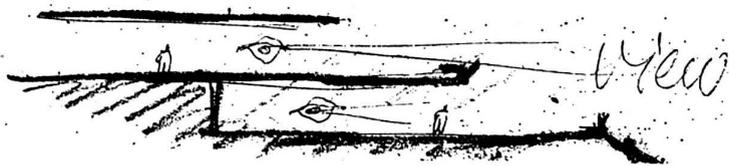


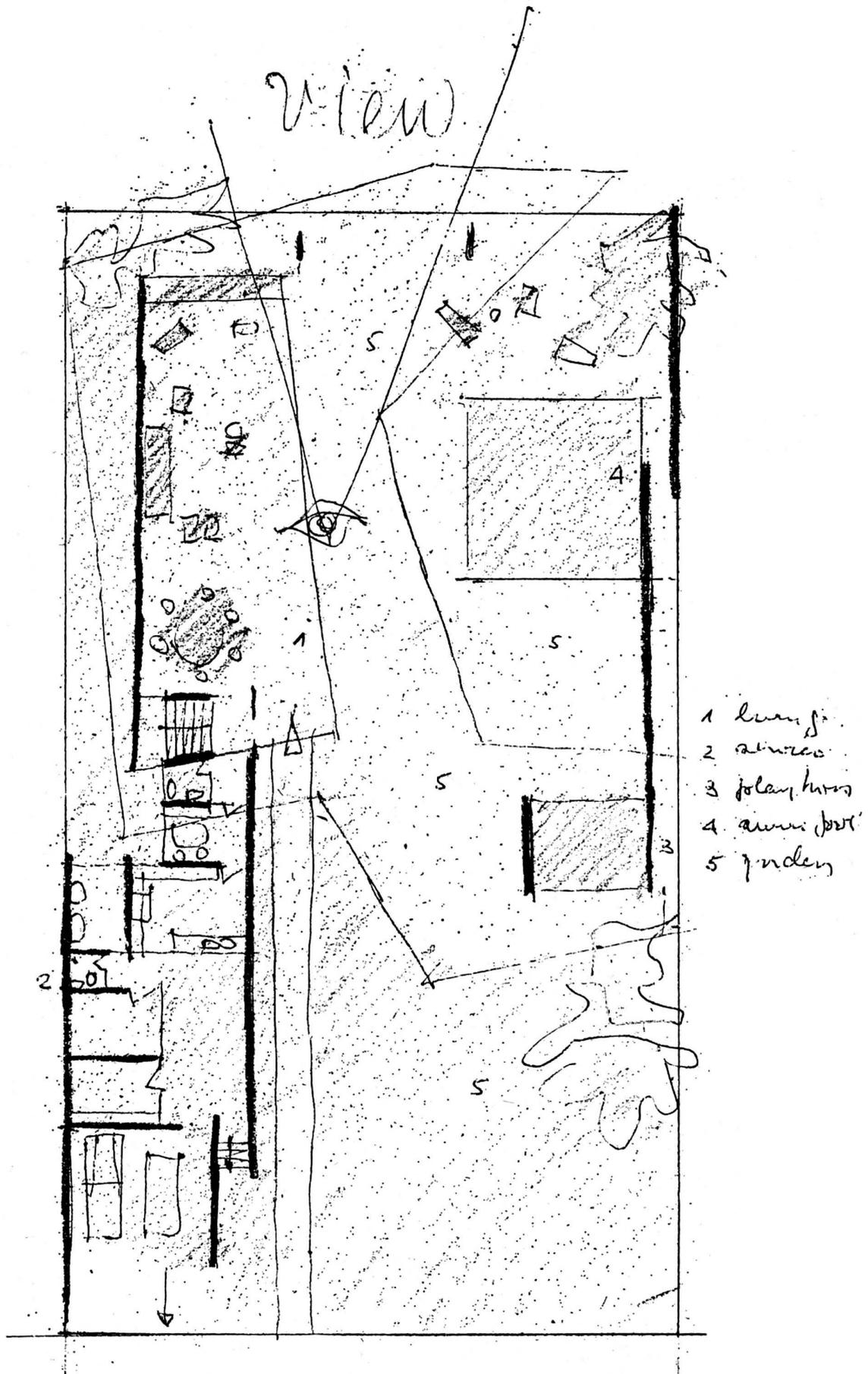
② that the house is not opened to the side's view



within this program, I find that the best solution would be the one in which the bed rooms and living could take advantage of the view

3. In order to not reduce the full (garden) space, an essential item in my opinion, I have left the lot level exclusively for the living, dining room, garden, service area, etc, being the bed rooms located in another level.

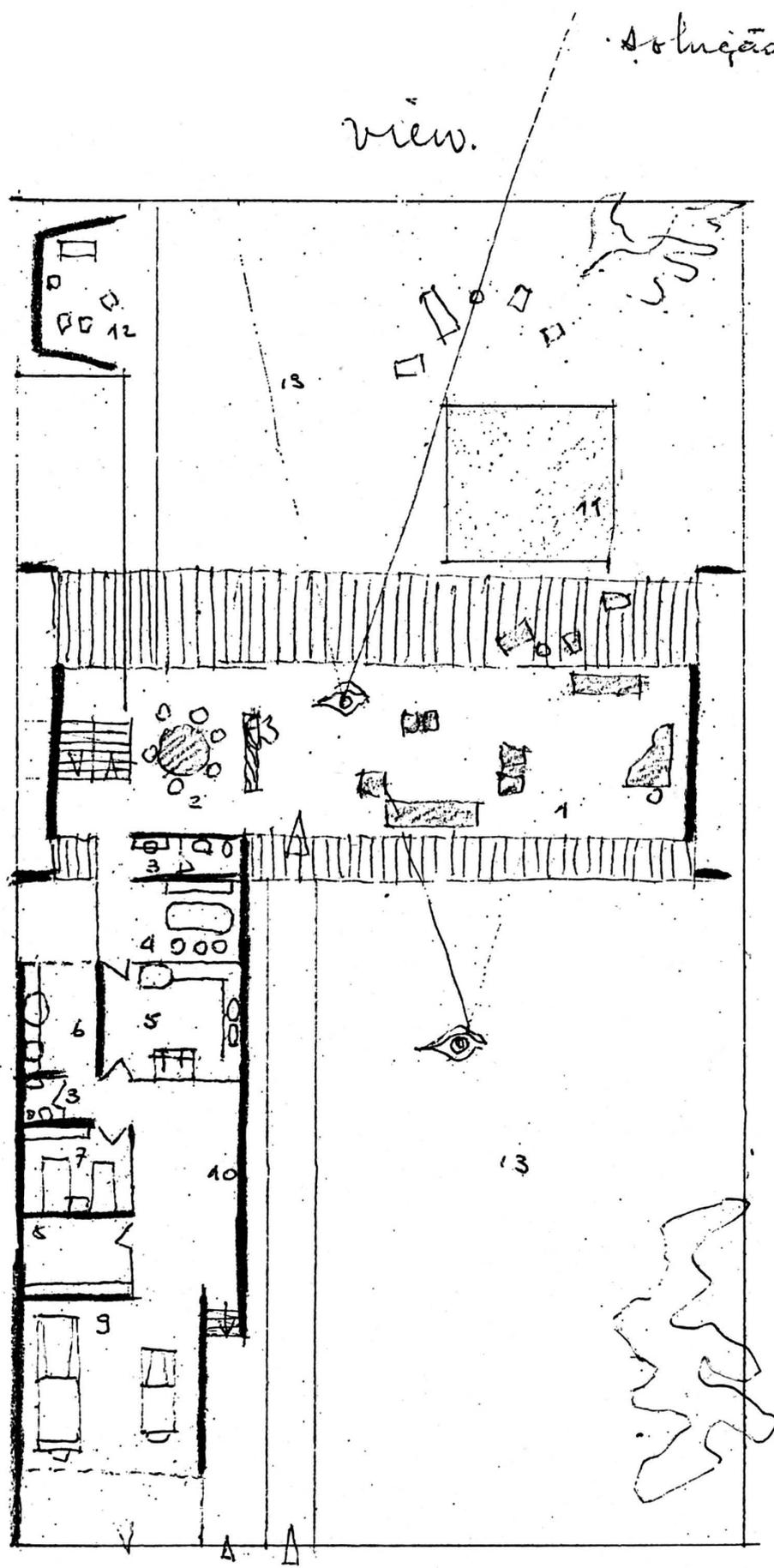




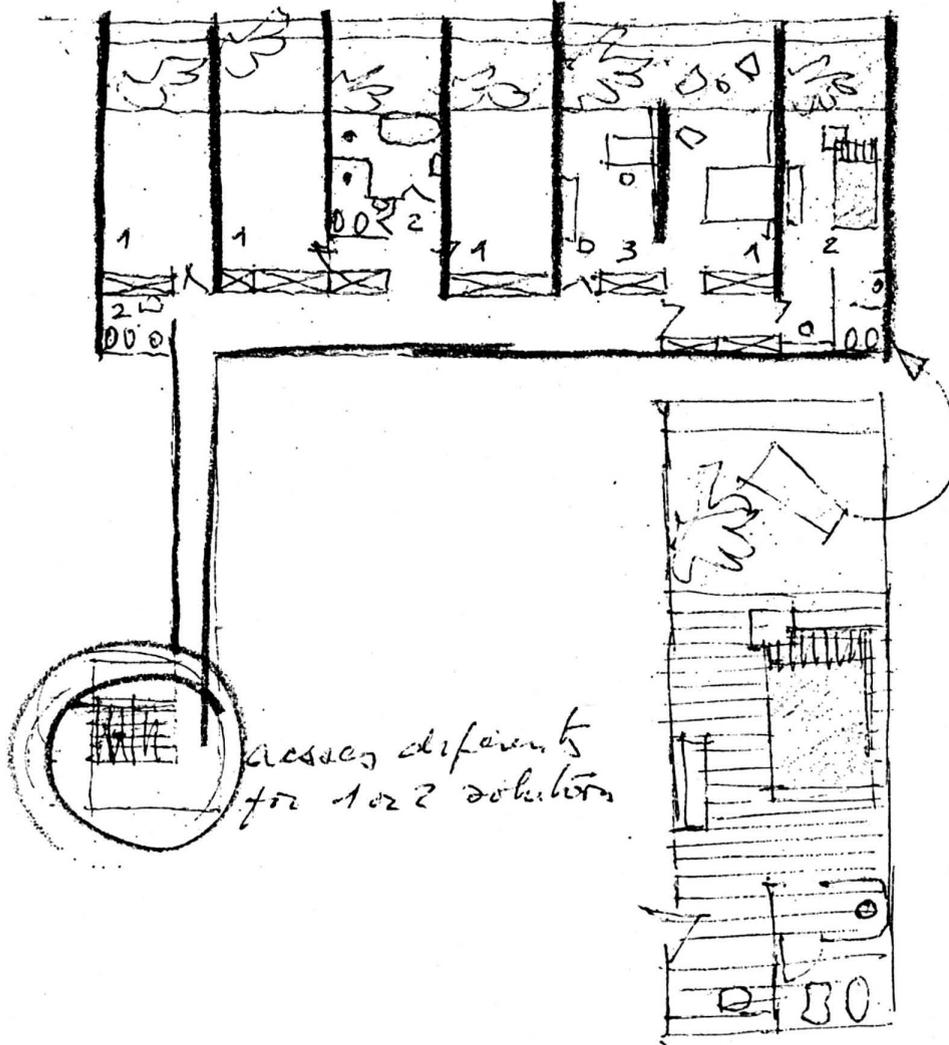
Soluções 2

view.

- 1 living
- 2 dining
- 3 toilet
- 4 lunch
- 5 kit
- 6 laundry
- 7 shoes room
- 8 carpenter's
- 9 garage
- 10 service space
- 11 swimming pool
- 12 play house
- 13 terrace



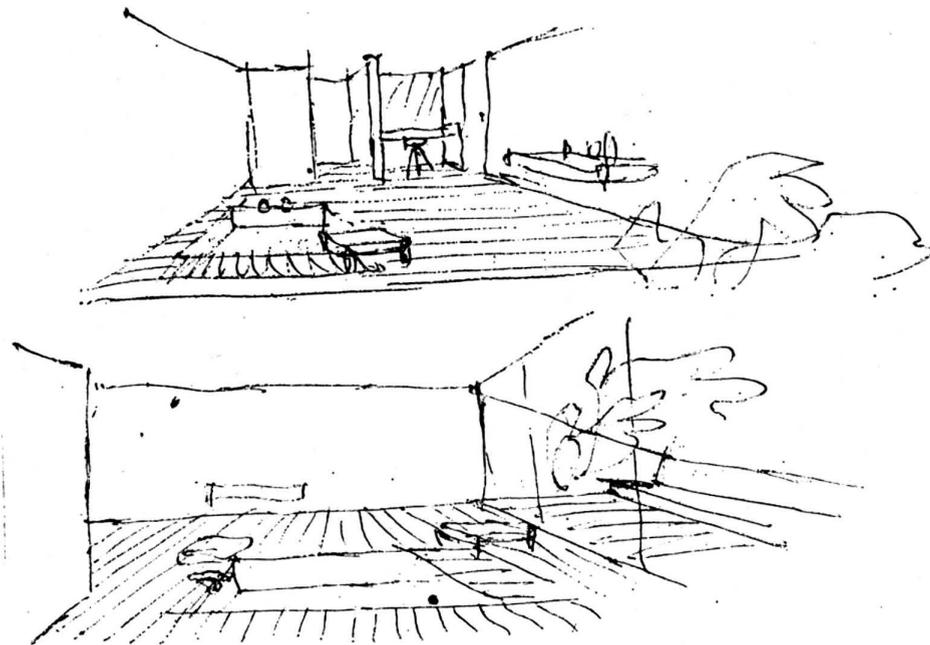
Soluções 1. and 2.



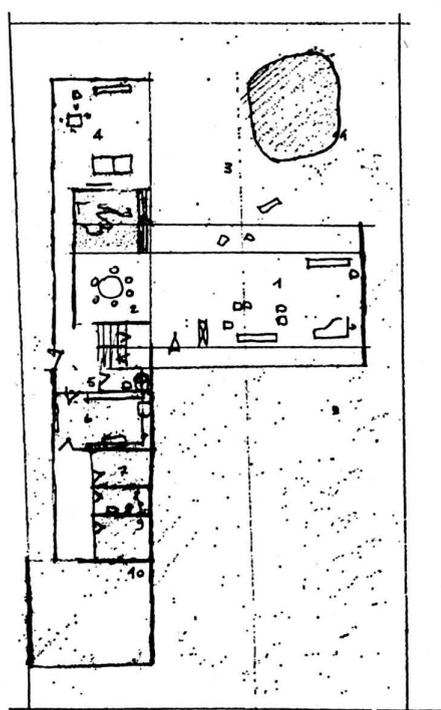
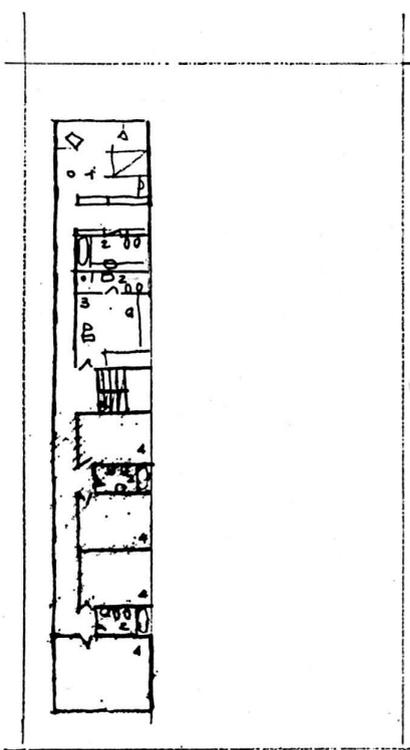
- 1 bed rooms
- 2 baths
- 3 studio

access different
for 1 or 2 solutions

baths opening
to the view
and terrace (
like Japanese
baths)



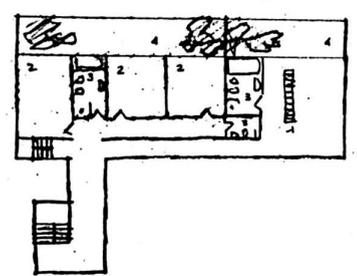
1. apartment & bath
 2. office & children room
 3. stairs



-
- children
- source

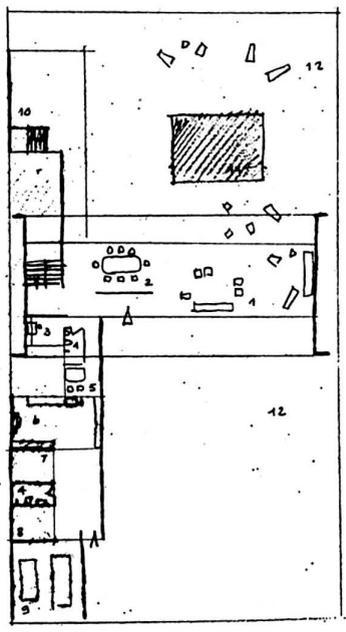


1 living room 2 dining room 3 garden
 4 playroom 5 lunch 6 kitchen 7 sov. room
 8 bath 9 car parking 10 garage 11 swimming pool

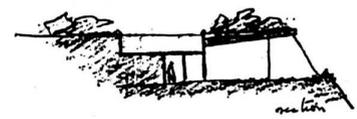
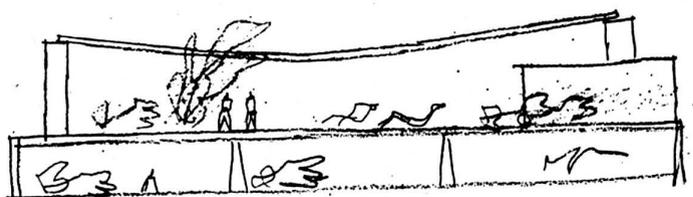
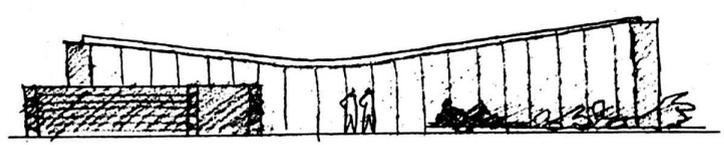


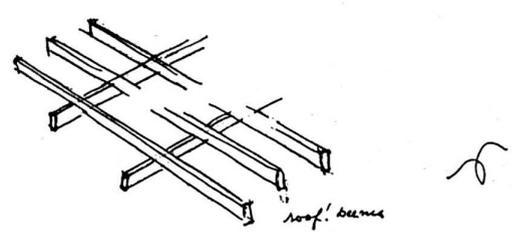
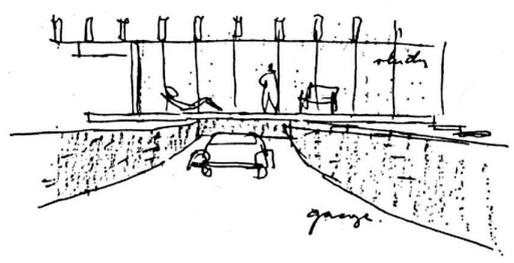
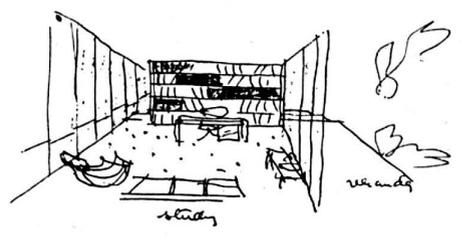
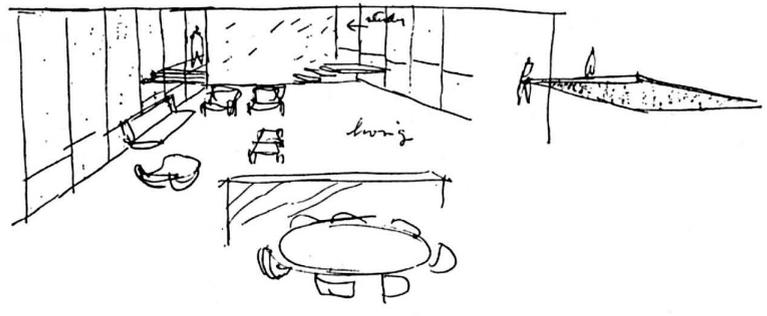
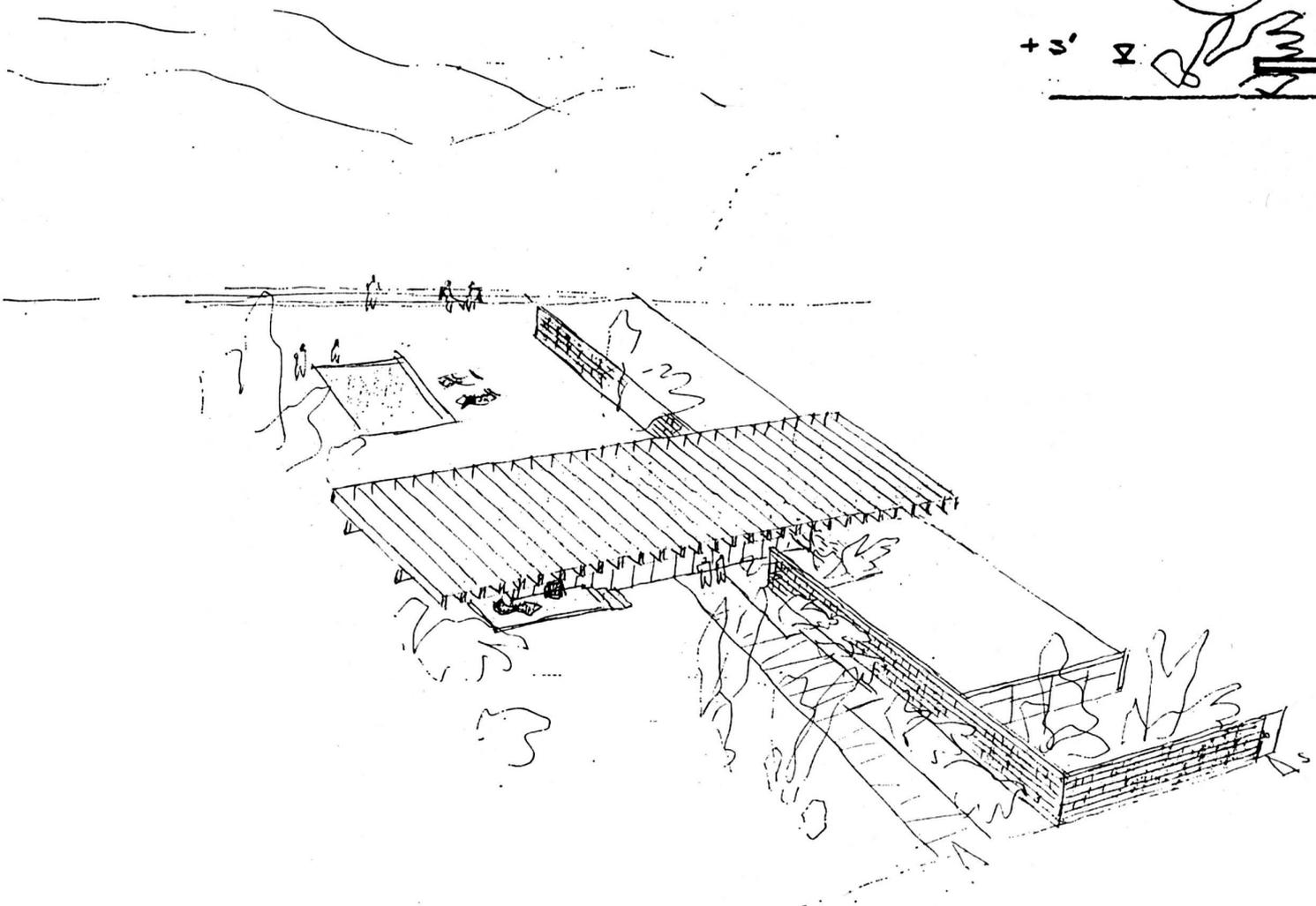
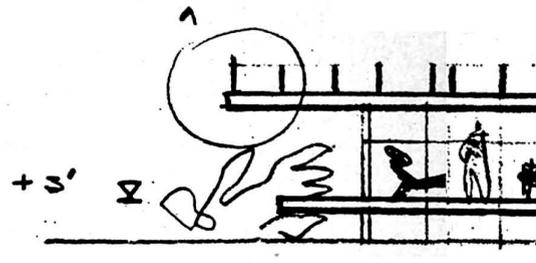
1. apartment
 2. children rooms
 3. bath room
 4. stairs

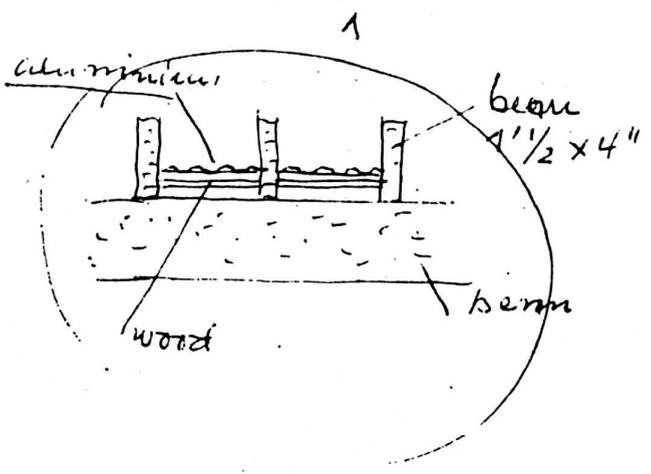
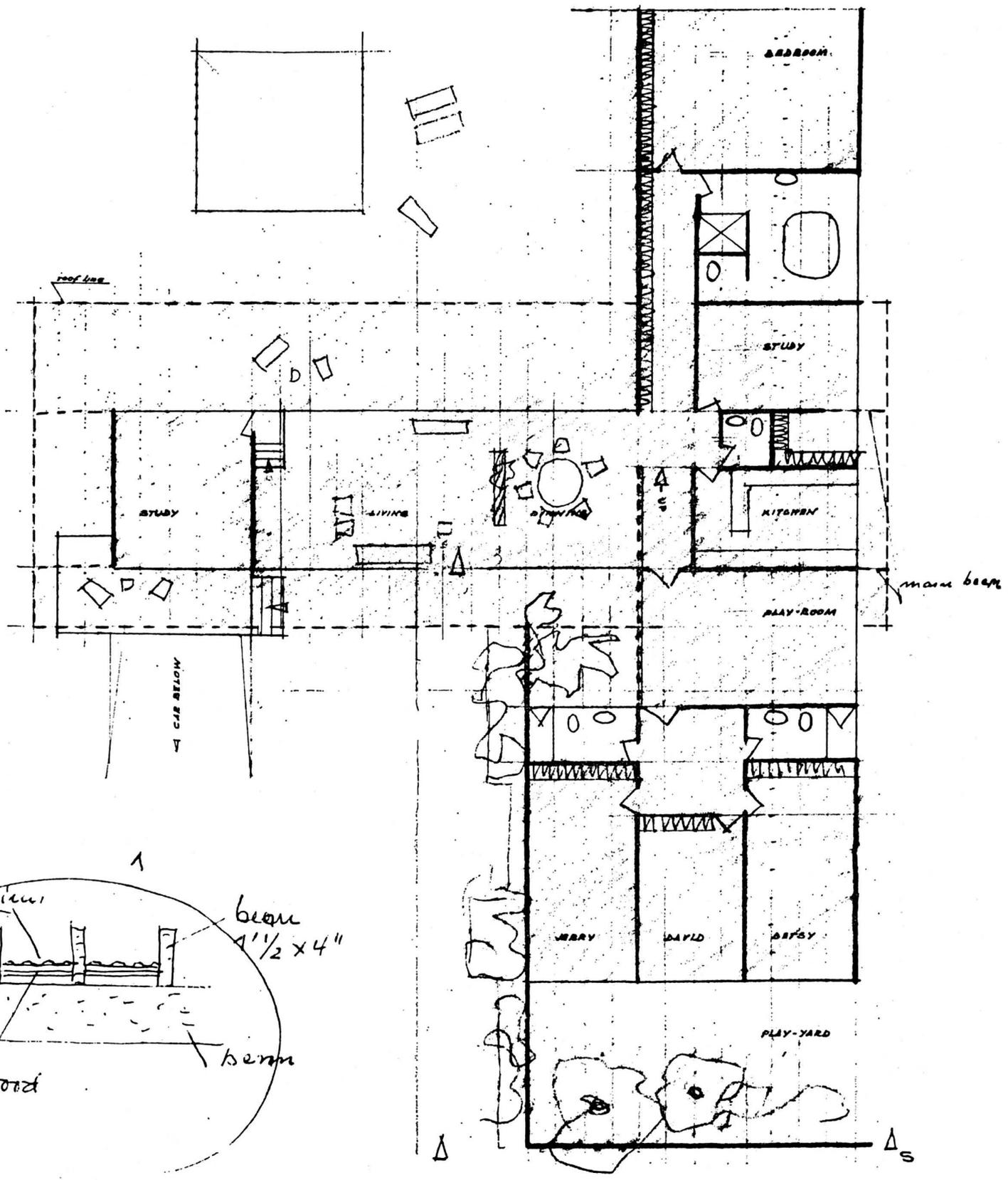
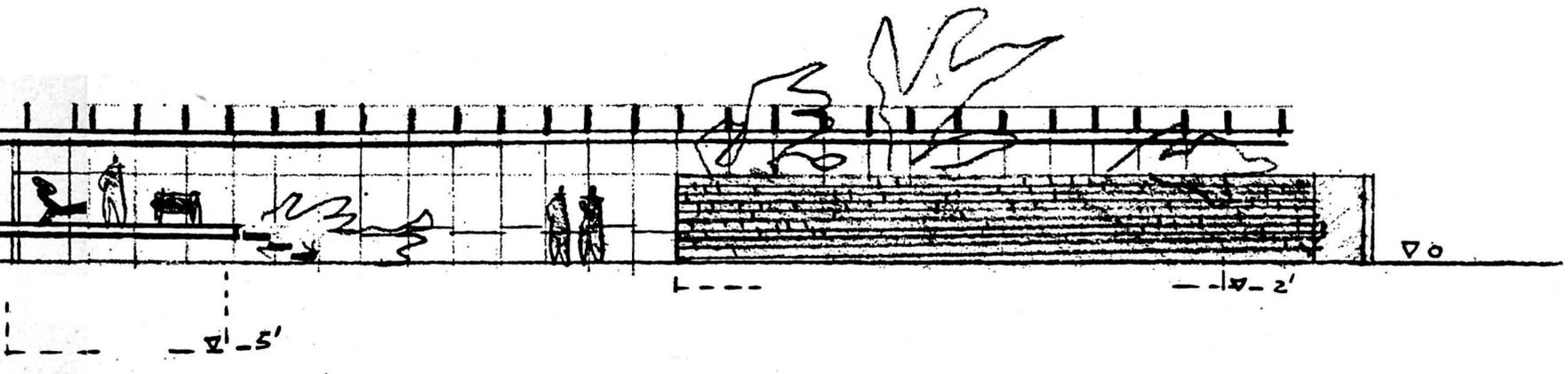
-
- children
- source



1 living room 2 dining room 3 office
 4 bath room 11 swimming pool 12 garden
 5 lunch 6 kitchen 7 source room 8
 car parking 9 garage 10 play house







the bedrooms in a lower level in order to profit a larger area in the ground and permitting a more free development of the roof in a more plastic form; this modification being adopted, such roof shape loses the original lightness as same seems too much supported in a big constructed area.

"For all this, I suggest you to abandon the original project — having in mind that the local construction rules do not permit to locate bedrooms in an inferior floor, rules that seem to me absurd, considering in this case that such bedrooms would open to outside, to the beautiful view at the back of the grounds.

"Identical solution I have adopted for my own house in Rio and everything goes functioning very well, giving more privacy to the bedroom and leaving more space for the garden, swimming pool, living, etc. But against such difficulties is hard to fight, especially from far away. Therefore I suggest that you give up the chosen solution with the plastic roof which only proves good if in a larger free area, and

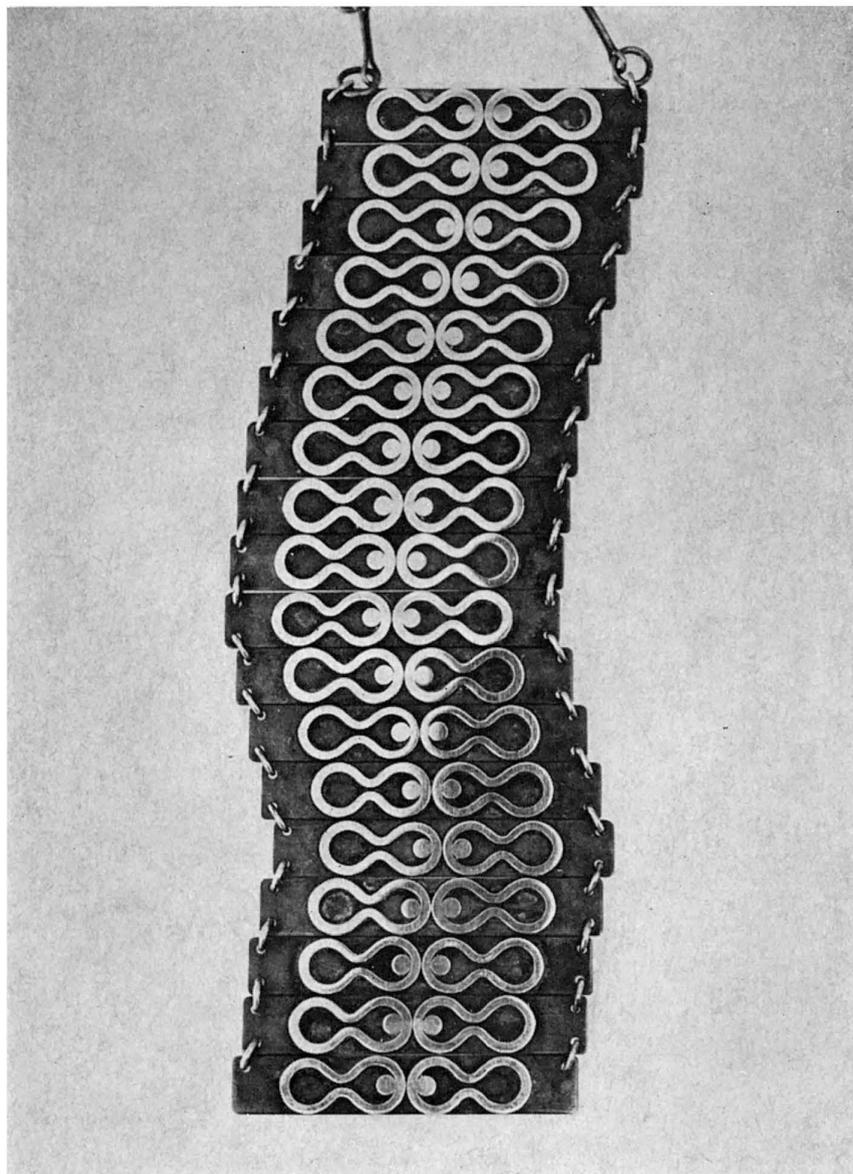
to direct the solution for your house to a more simple drawing, maintaining, as it is indispensable (you wish no stairs), everything in the ground within the adequate proportions.

"As I am worried with the problem and especially the idea that my cooperation brought you to a plan which does not approve under the architectural point of view, I have decided to write and tell you honestly what I think and also, in spite of the few time I had, to propose a different solution more in accordance to the ground dimensions and to the rule impositions of your country.

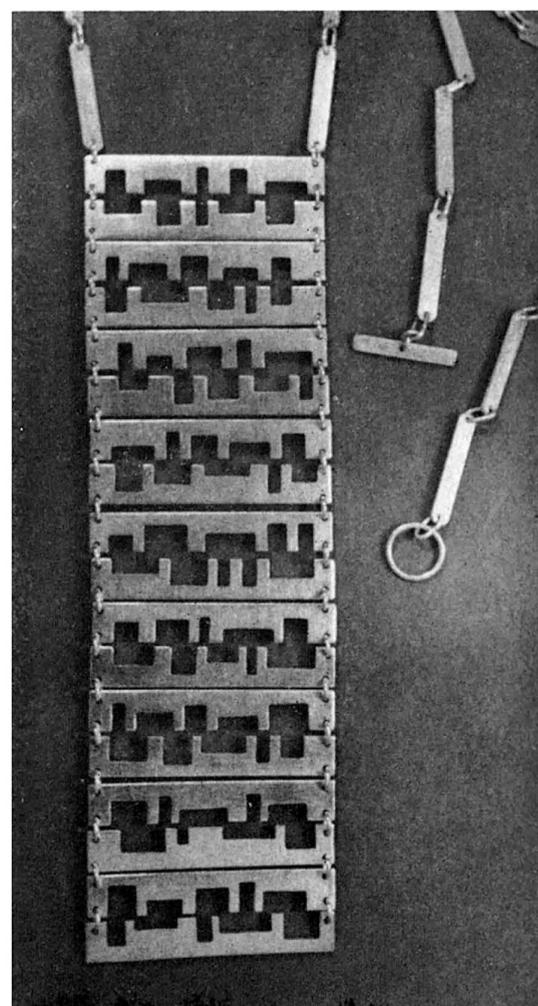
"The plan that I am sending you respects the functional lines of the 'sketch' sent to me. It is simple, and constructive, economical and beautiful. The roof would be made of concrete beams, aluminum tiles and wood lining. The 'study' would be more joined to the living but would have an independent outside access . . .

"I am leaving for Ghana, but within two months I shall be back at your disposition as ever.
Oscar Niemeyer 13/2/64"

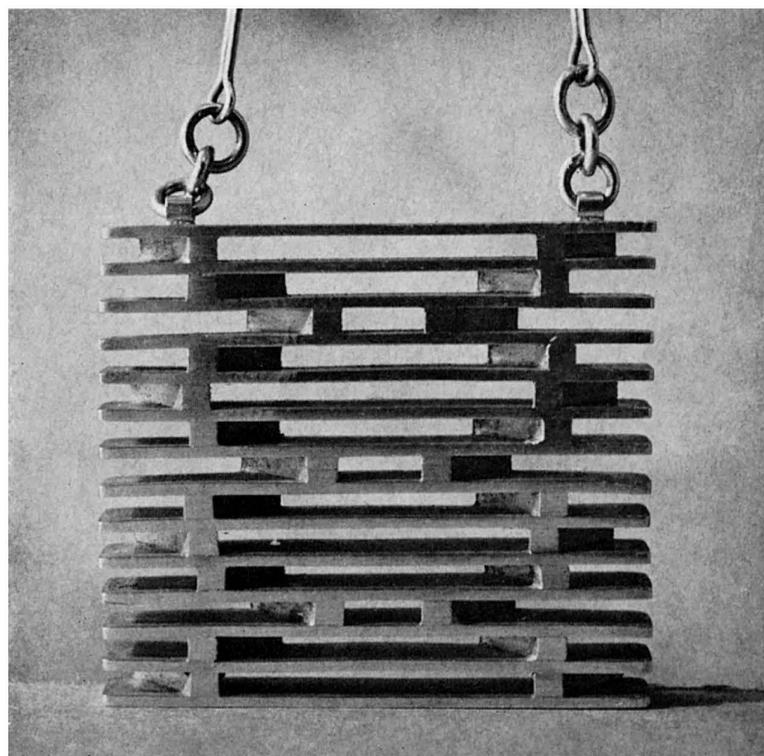
JEWELRY FROM ENGLAND BY PATRICIA AE MEYEROWITZ



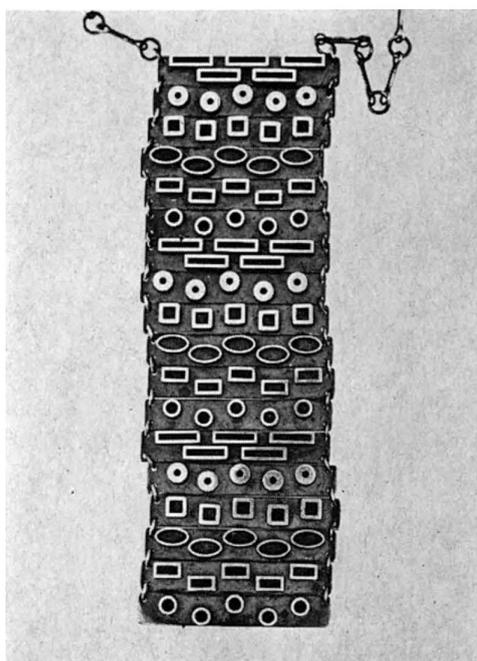
Silver pendant and chain 5 1/4" x 1 1/2". Mrs. Meyerowitz fashions her designs from solid units of silver.



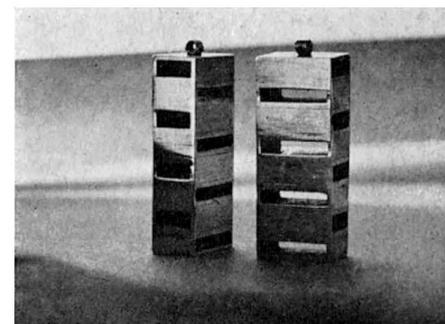
Pendant and chain 5 1/4" x 1 1/2".



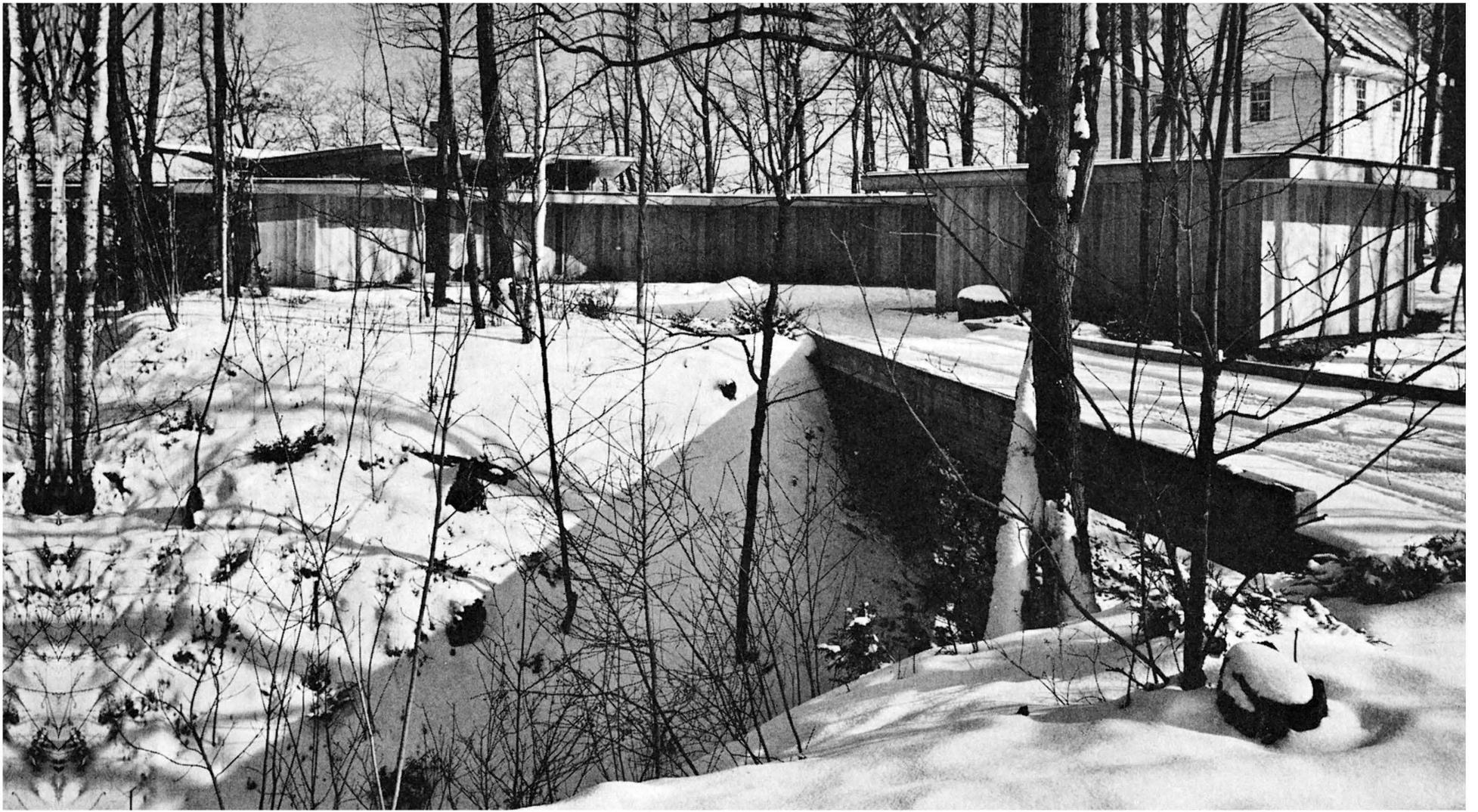
Pendant and chain 1-1/5" x 1 1/2".



Pendant and chain 5 1/4" x 1 1/2". The artisan often blackens the silver and polishes the raised surfaces.

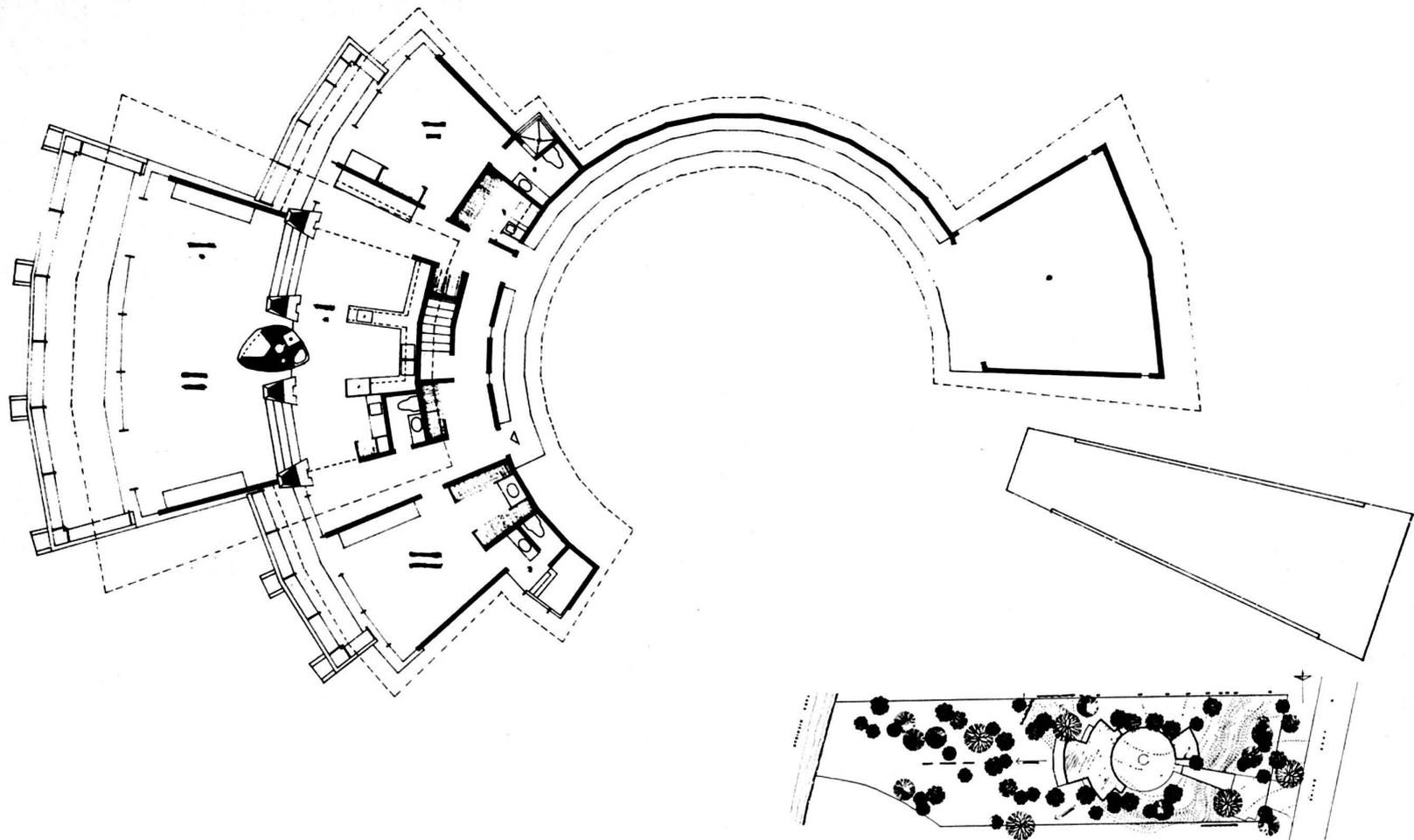


Earrings 5/8" x 3/8".



HOUSE BY WILLIAM P. WENZLER, ARCHITECT

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used
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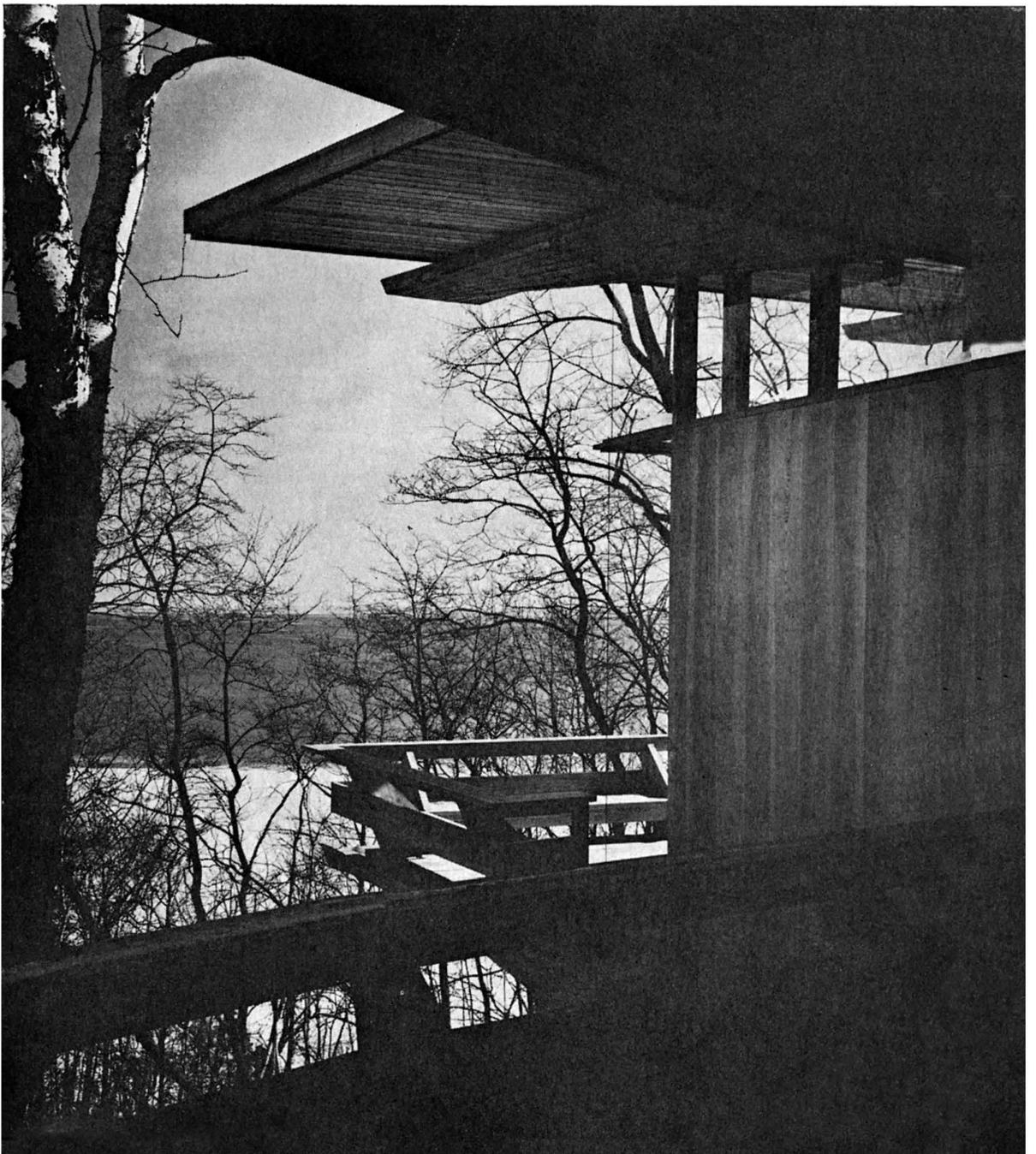
Requirements imposed by the client for this house in Fox Point, Wisconsin, were that a feeling of creative freedom should dominate the concept of the house and that the structure should take maximum advantage of its site, a small knoll surrounded by a ravine on three sides with a view of Lake Michigan to the east. Materials were to be used directly and simply and the site disturbed as little as possible.

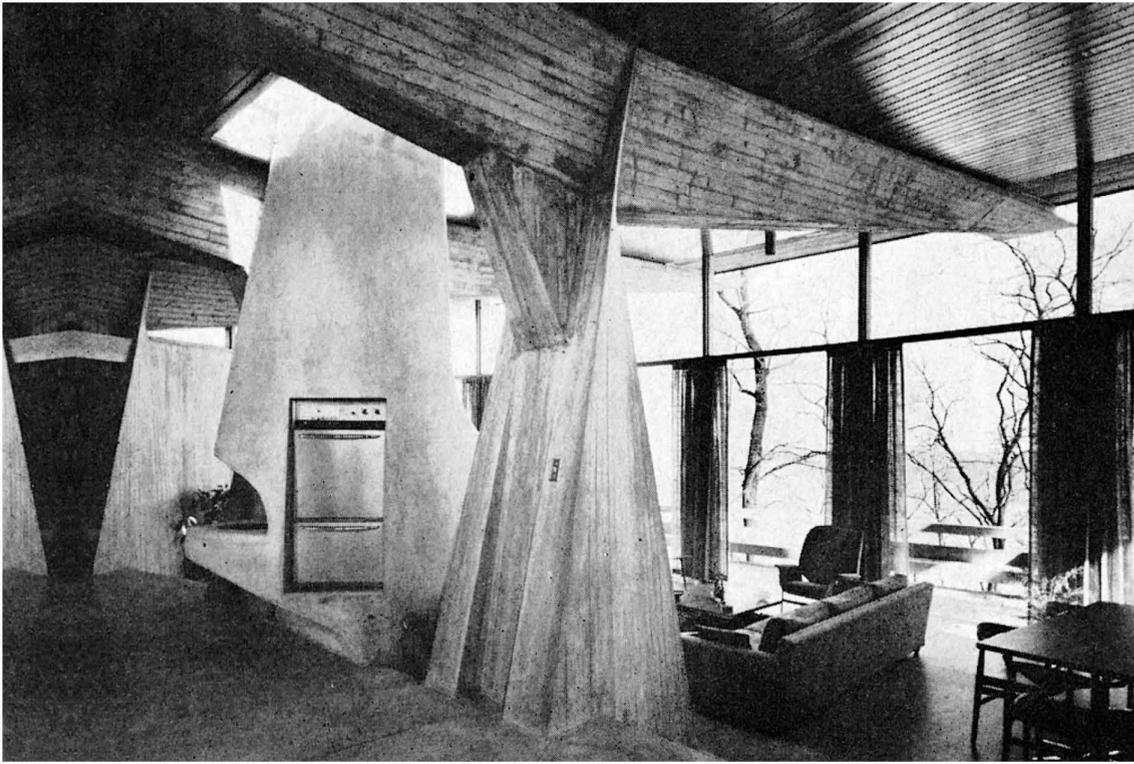
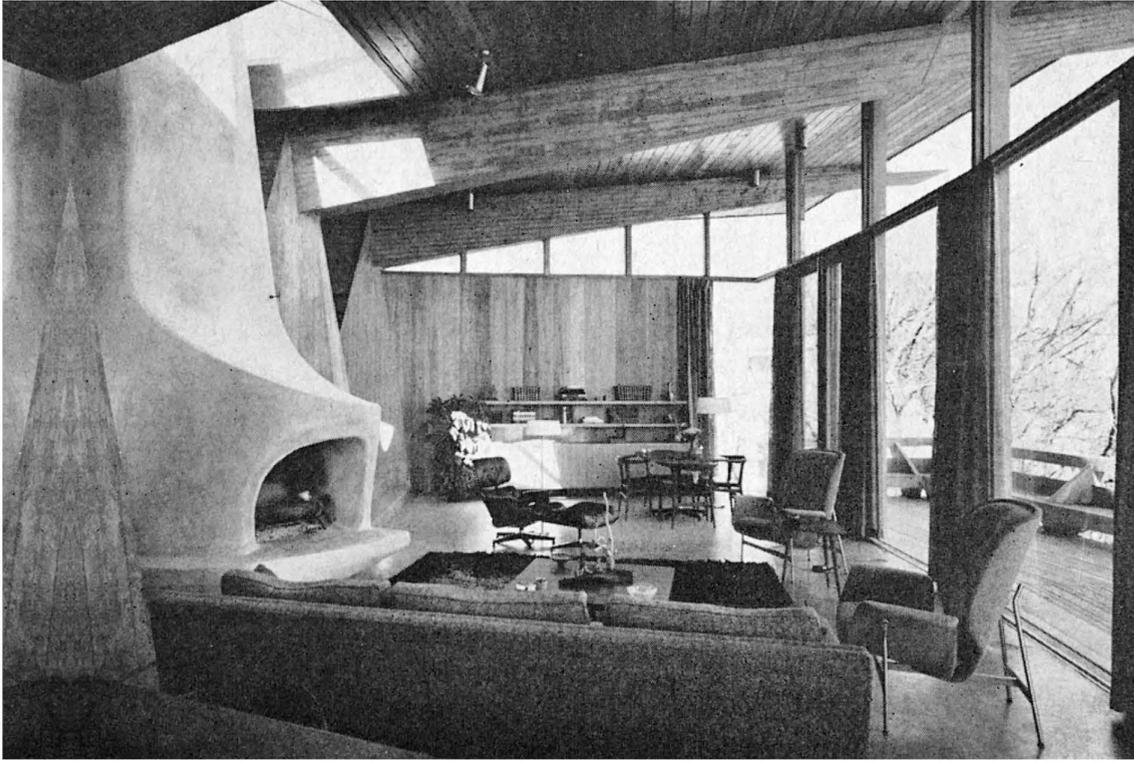
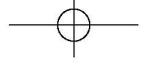
Access to the house is by bridge across the ravine and into the circular motor court. The plan developed around a unifying element of sculpture (still in the development stage) to be located in the center of the court. The limited dimensions of the knoll resulted in a structure that cantilevers over the ravine, employing poured-in-place concrete caisson foundation, beams and columns. The frame walls are panelled on both sides with cypress boards.

The plan consists of three basic areas: a high-ceilinged pavilion space for living and entertaining and two secluded spaces for sleep and study. Ceilings are of cypress panelling, and floors throughout the living areas are of finished concrete. Carpeting was used in the bedrooms. The house is heated and air-conditioned by gas Air-Floor Distribution system.

LANDSCAPE ARCHITECT, GENESIO SIMOTTI

FIREPLACE DESIGN, KARL GIEHL





Upper left: living room

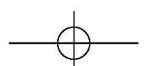
Upper right: kitchen

Center left: living room from kitchen

Center right: structural skeleton

Bottom: north elevation

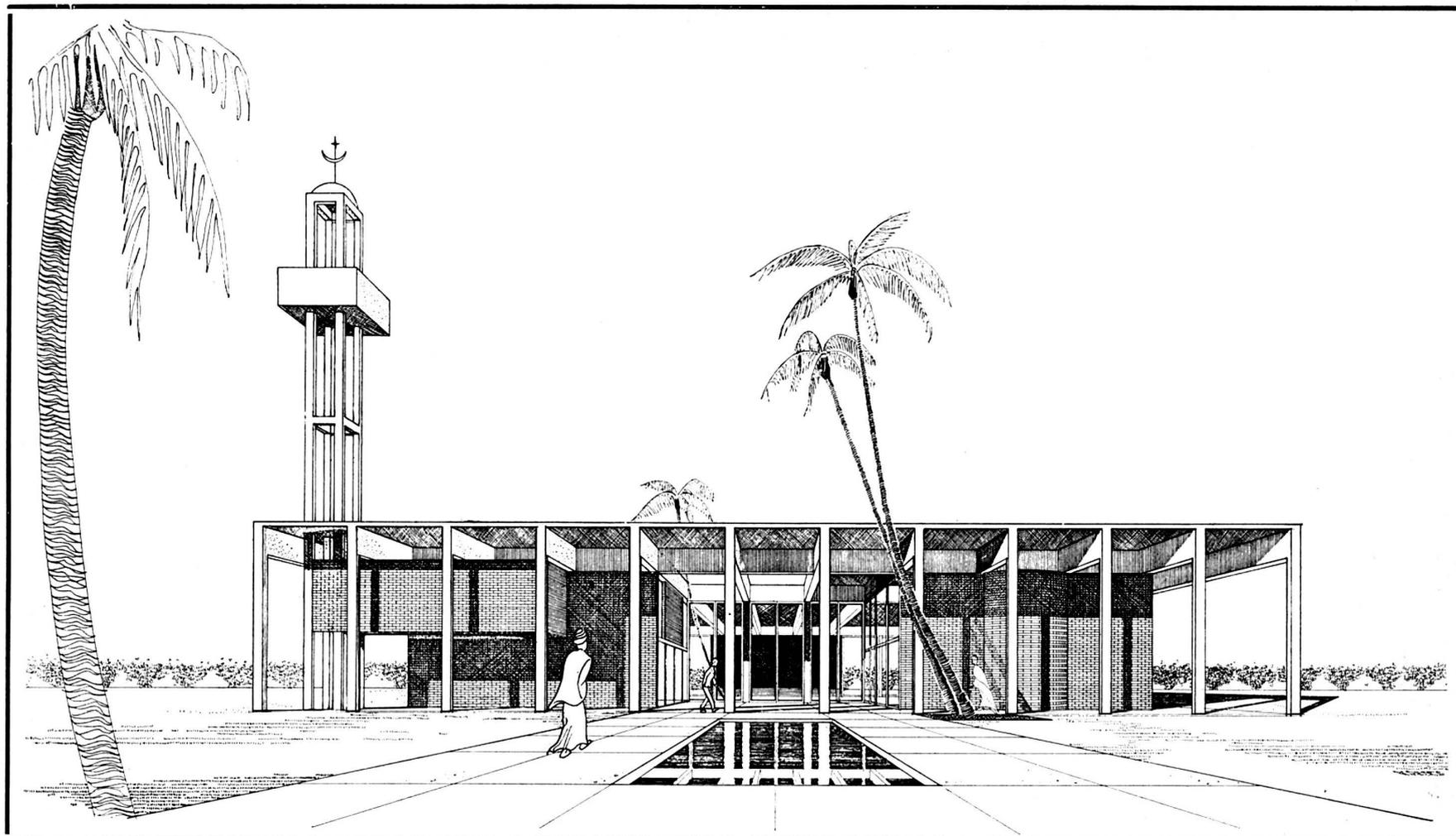
PHOTOS BY BIG CEDAR STUDIOS



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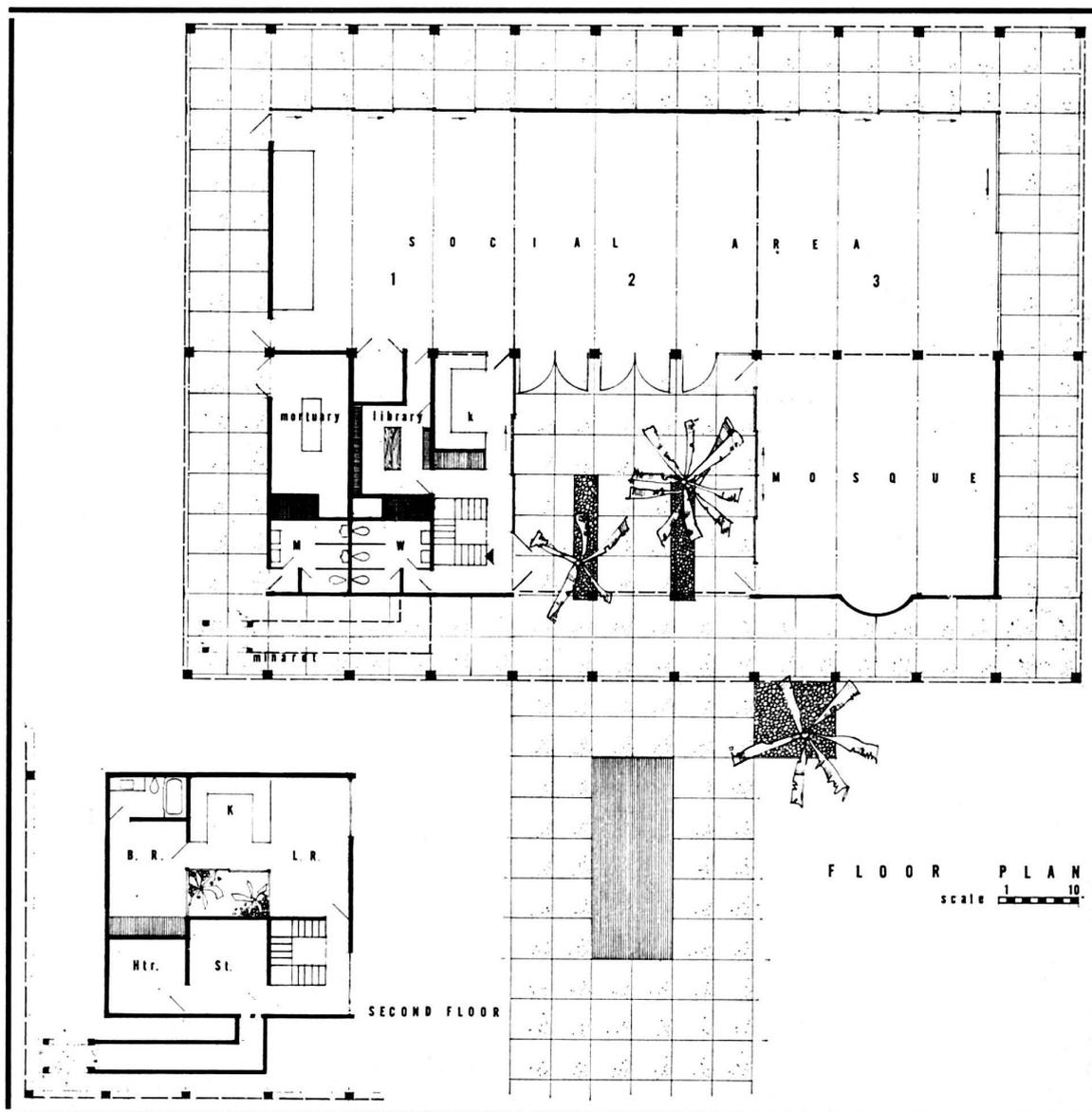


ISLAMIC MOSQUE BY PIERRE KOENIG, ARCHITECT

The flexible plan of this mosque, designed for the Moslem Association of America in Los Angeles, will allow it to be used for classes and social gatherings in addition to religious observances. Vertical sliding walls permit division of total interior space into four areas, each with a capacity of 128 persons. And sliding glass exterior walls can be opened to accommodate larger crowds on special occasions. The entrance court also serves as overflow space and visitors' area. A covered colonnade will provide communication among and around the various areas.

A second-story apartment is planned for the functionary in charge of the mosque with an elevator to the top of the minaret. Other facilities to be contained in the religious center are community kitchen, library, baths and funeral preparation room.

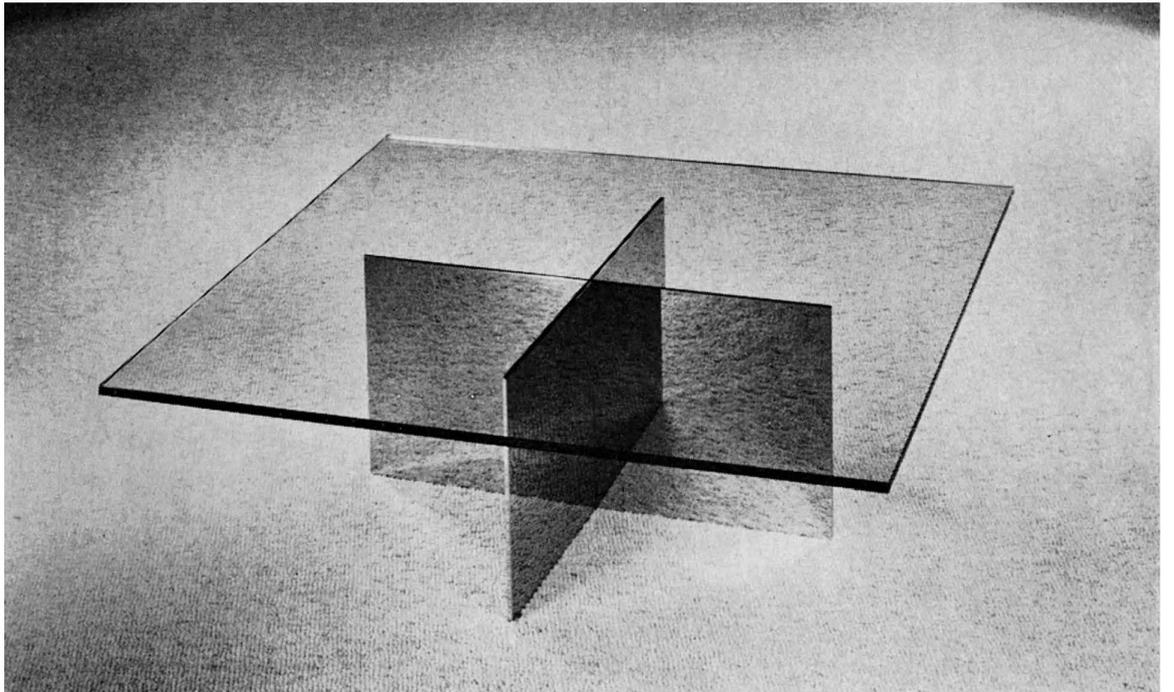
The structural frame is reinforced concrete with brick filler walls and sliding glass doors. Each bay is 10' by 30' with 20' ceilings. The covered walk provides sun protection on the south, and solar screens control the sun to the west.



FURNITURE



Waffle back swivel chair has brushed chrome legs; upholstery designed by Jose M. Rodriguez. Matching pull-up chair with wooden legs available. Hiebert, Inc., Torrance, Calif.



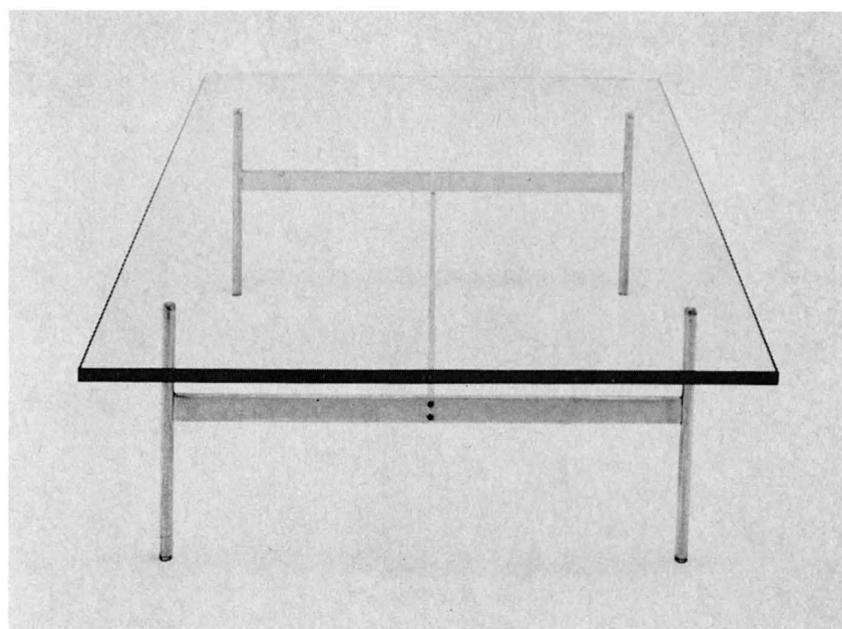
Simple glass coffee table with solid polished brass support designed by Paul Mayen is one of the U.S. entries in the 13th Milan Triennale. Habitat, New York.



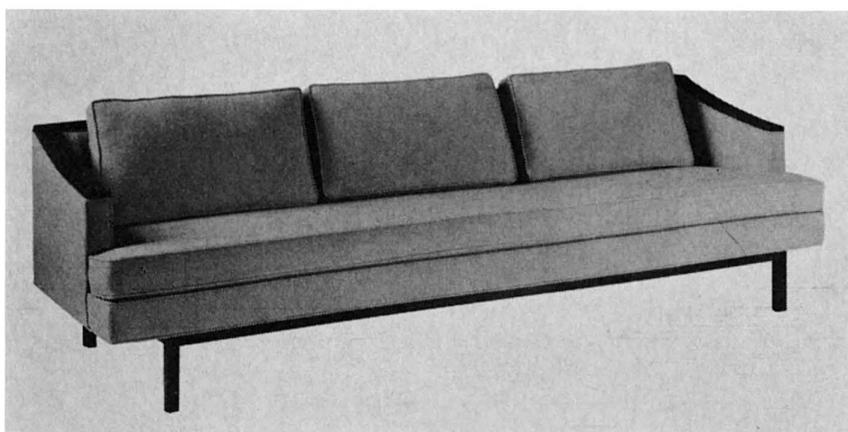
"Executive Collection" desk with L-return storage cabinet incorporating three closed compartments and an open shelf. By John Follis and Elisha Dubin for Brown-Saltman, Los Angeles.



Sidechair and armchair by Swiss Designer Bandixen have frames of chrome plated steel, upholstery of vinyl plastic or fabric. Arms are of teak, walnut or metal. Matching stool is available. Distributed by MCD (Moretti Contract Division) of Long Beach.



Glass coffee table 48" x 36" x 3/4" has H-frame base of brushed or polished brass or chrome finish. Comes in clear, bronze or grey glass and sizes to order. By Gerald L. McCabe, Santa Monica, California.



Eight-foot sofa with hardwood frame, walnut arm and back trim and base (metal base with polished chrome finish also available). Seat cushion is 5" crowned pincore; seat construction super Pirelli rubber webbing. By Crossroads Manufacturing of Whittier, California.



German designed rosewood coffee table (also in teak or walnut) with chrome finished steel base. Chairs with vinyl-upholstery, chrome finished frame also come covered in a variety of imported fabrics. Awandi-Imports of Long Beach, California.



Executive desk in rosewood and steel (with polished or brushed chrome finish) has two box drawers, file drawer plus shelf for books and folders inside kneehole panel. The 72" x 32" top is accented by a heavy chrome band. By Richard Schultz for Knoll Associates, New York.

CONCEPTS OF BEAUTY AND MODERN ARCHITECTURE—KLAUS E. MULLER
(Continued from page 19)

Man is also the main concern for Le Corbusier: "Architecture's true image is determined by spiritual values derived from a state of consciousness and by technical factors that assure practical realization of an idea. Consciousness equals life-purpose, equals man."⁶ With each building, Corbusier tried not just to meet particular requirements but to find universally applicable solutions for the great architectural problems of today as they are posed by modern man and his society (urban living, recreation, work, etc.). The "modular" is not just a guide for arriving at pleasant proportions for which it is still surprisingly often mistaken. Its related dimensions, based on the human figure and the golden section represent an order and discipline ("order is the very key to life"⁷) by which modern architecture would become again an organic part of nature and life. It is a mathematical rule of law, which we saw existed in almost all past periods, of which man is the center, the "free" man of the industrial age.

Mies van der Rohe has accepted technology as the spirit of our time and has based his objective order on it. "Wherever technology reaches its real fulfillment, it transcends into architecture."⁸ The rectangular steel-concrete frame is the ideal and true logical structure for most modern buildings in economical and technical terms and in the opinion of this architect reveals the architectural beauty typical for our time. Together with his concept of universal space (one which can be adapted to the changing functions without disturbing the basic structure), Mies van der Rohe has thus provided a vocabulary for modern archi-

teature which can be — and is — relatively easily applied though never quite with the perfection of the master.

Worth mentioning also are Neutra's efforts to find a new order-giving element in science. He envisions the architect as an "applied physiologist [and] biological realist . . . [who] composes and assembles stimuli for millions of sense receptors, yesterday still unknown." Design here is not motivated by taste or arbitrary aesthetic rules but objective scientific research. Man is again the center ("humanism must win"⁹). The basic aim of architecture is to satisfy his physical and psychological requirements as they are recognized by our modern methods of scientific findings.

All these concepts influence modern architecture around the world, although very often their vocabulary is adapted without understanding the spirit behind them. None, however, seems to gain dominance, a factor that leads some observers to believe that the periods of unity belong definitely to the past, and others that we are today in a transitional time (which undoubtedly existed between all the great styles) at the end of which a new order-giving concept will have evolved. Many agree with Read that we have to search for "some formula that would combine individual initiative with universal values."¹⁰ This formula cannot be invented or abstractly conceived; it must rather be based on and express an objective aesthetic, social or spiritual ideal with which the society of the Machine Age will identify itself as past societies have (scholasticism or humanism). But such an ideal is just what we lack today.

Man as a free individual in a democratic society appears to have a chance to become the center of a modern ideal; and scientific research seems to have replaced the order-giving philosophies of past periods. It is also conceivable that modern scientific cognition will some day lead us to the very same conclusions which were reached by intuition and belief in past periods; namely, that man, however comfortable he may be in his environment, will need a higher order which gives purpose to his being and offers symbols which enable him to "perceive the imperceptible" (Giedion). We would then again arrive at an ontological concept of beauty and at an "art beyond art."

This thought, however, already goes beyond the compass of this study. Our objective here has been to look at the present situation from a historic point of view, one which we all too easily lose sight of because of the complex field architecture has become. We tend today to theorize about the various aspects and elements of contemporary architecture without really reaching the very heart of the problem, to which all the other considerations are subordinated. Therefore, it is good to keep reminding ourselves that "beauty is no less the purpose of rational modern architectural endeavor than ever, just as beauty remains the essential characteristic of architecture itself."¹¹

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¹ *The Gothic Cathedral*, O. von Simson, Pantheon Books, New York, 1956

² *Architectural Principles in the Age of Humanism*, R. Wittkower, A. Tiranti, London, 1952

³ *An American Architecture*, F. Ll. Wright, Horizon Press, New York, 1955, p. 23

⁴ *The Future of Architecture*, Horizon Press, New York, 1953, p. 292

⁵ *Ibid.*, p. 318

⁶ *Talks with Students*, Orion Press, New York, 1961, p. 37

⁷ *The Modulor*, Faber & Faber Ltd., London, 1951, p. 75

⁸ Speech at Illinois' Institute of Technology, 1950

⁹ All quotations from "The New and the Old in Architecture," preface to *Neutra 1950-1960*, Girsberger, Zurich, 1959

¹⁰ From a Talk at the School of Design, North Carolina State College

¹¹ *An American Architecture*, p. 20

ART—EAST

(Continued from page 10)

analogue in the living tree. When he painted a sailboat beneath a lowering sky, the storm, as he said, was within the painting, pervading it with the artist's "thought" rather than being merely accurately copied in form and color.

The spirit of symbolism, undefined but implicit in the first decades of the 19th century found lucid articulation in the mid-century in the writings of Baudelaire. Baudelaire's affinity with Poe struck him with tremendous force when he discovered the American writer. With uncanny intensity he stated that he had found his own spiritual double. Through Baudelaire's subsequent painstaking development of the theory of analogies and correspondences, the first modern symbolist movement found a voice.

Baudelaire phrased and re-phrased his conception of the symbol, refining Swedenborgian mysticism and taking the position that the visible world is a storehouse of images and signs to which the imagination gives place and relative value. The artist chooses from the dictionary of hieroglyphs offered by nature those which mysteriously illuminate the "generating idea." Behind all of Baudelaire's pronouncements on the nature of art and the imagination lay the precept that quite apart from the image, there is always an idea. Among excellent poets, he said, there is not a metaphor, comparison, or epithet that is not a mathematically exact adaptation of an actual circumstance because these comparisons come from the inexhaustible depths of universal analogy. (The thirst for mystery and mathematic precision is one tendency of the symbolist. Gautier praised Poe for being mathematically fantastic. These paradoxes are part of the occult aura that seems to surround even the most practical theories of symbolism.)

Paradox plays its part, too, in Baudelaire's and also Poe's aesthetics. Both revered clarity of thought, while condoning unclarity as a fruitful method in poetry. Poe counted heavily on something he vaguely referred to as spiritual effect which he said was achieved by using "a suggestive indefiniteness of meaning with a view to bringing about a definitiveness of vague and therefore spiritual effect." Vagueness, or the idea of suggesting one thing obliquely while adverting to another is a coveted symbolist principle which has found its way into the present. Even so closely reasoned an essay as Empson's "Seven Types of Ambiguity" fits generally into Poe's definition.

Among the many painters stirred by Poe was Odilon Redon, who by temperament was ideally suited to be Poe's illustrator. He of all 19th-century artists, sought the suggestive indefiniteness to which Poe referred. He was also, like Poe, interested in psychic phenomena, found much of his imagery in dreams and reveries, and thought that the mere imitation of nature was alien to art. He often spoke of an art that, like music, placed the artist and viewer in the ambiguous realm of the undetermined. A title, he said, was only justified when vague, and "aims confusedly at the equivocal."

Redon reproached the realists of his generation for not being able to cope with "anything that exists in the beyond, that illuminates and amplifies the object and raises the spirit into the region of mystery, into the troubled atmosphere of the irresolute. Or anything that lent itself to symbolism, to all the elements of the unexpected, the imprecise, the indefinable."

Although he was out of sympathy with his own realist generation, he found in a younger generation a host of fervent admirers who were eager to plunge into the fantasies, enigmas and conundrums he evoked. They understood the majesty of his black and white apparitions, the power of his dreaming imagination.

These were artists and poets who consciously cultivated the symbolist attitude—men whose talents varied, whose temperaments varied, whose theories ranged from sentimental esotericism to sternly reasoned esthetics. However much they diverged they shared one attitude: they believed in something *other*, something behind experience, something that the senses alone could not penetrate. They believed in Idea. However far this hazy point of view slipped into abstract, woolly, and pretentious definition, these enthusiasts all knew what they meant. They meant what Melville meant when he spoke of the cunning duplicate in mind.

Much of their energy went into criticism of what they felt to be the utilitarian and materialistic emphasis of their period. They protested arrogant positivist assertions on which they had been



Gustave Moreau

Watercolor sketch

nourished as students. They were sated with the matter-of-fact sciences which could name but not interpret phenomena, and with government that called itself progressive and socially visionary, but was in reality a custodian of bourgeois prejudice. The extreme of this stance is summed up in the words of Sar Peladan, a flamboyant, bizarre cultist who had organized a Rosicrucian exhibition in 1892. He wrote in the catalogue that his purpose had been to concentrate idealist forces in order to renew mysticism in a final triumph over science, materialism, the Revolution and modern times.

Aversion to modern times was a *fin-de-siecle* fashion. Perhaps the most acute expression of it resides in one aspect of Gustave Moreau's *oeuvre*. Moreau was an eccentric and enigmatic painter who projected vast visions of pagan myths, exotic dreams and fevered visions. Many of his paintings were a chaos of jeweled diadems, encrusted scimitars, symbols drawn from East and West. He pursued, in his own words, chimeras of space, water, shadow, dream and, in his private notebooks, had alluded to the *au dela abstrait*—the abstract beyond. He painted many of the same themes as Redon (and incidentally Ryder who did several Phaetons, as did Redon and Moreau) and shared with contemporary writers, among them Huysmans, Mallarme, Proust, Yeats and Gide, a preoccupation with such themes as Narcissus, Orpheus, Oedipus and the more dramatic Christian themes such as the Temptation of St. Anthony.

Moreau was known to his epoch largely as a literal symbolist and was roundly scored for it. But in following what he called his inner sentiment, and in seeking that ambiguous *au dela abstrait*, he made a number of very mysterious abstract sketches—works that in their enigmatic origins have provoked comparisons with Mallarme's later poetry. These inexplicable essays into pure abstraction show the elasticity of the symbolist conception. They were probably made in the last decade of the 19th century, a moment when the most serious artists in Europe were preoccupied with finding an alternative to realism.

Symbolism was one possible avenue. It attracted artists from all branches. When Paul Fort and Lugne Poe announced the opening of the Theatre Libre, which greatly influenced the course of drama, they stated that they would present drama which depicts the conflict man wages against the unseen and mysterious forces of evil in the universe. They had in mind the plays of Maeterlinck, full of archetypal simplifications and gauzy flights into the abstract beyond, and the works of Strindberg with their satanic intimations of cosmic disorder.

Edvard Munch was the exact counterpart of the Maeterlinck-Strindberg brand of symbolism, stressing in his paintings generalized states of mind. He always clung to the illustration of an idea and rarely showed interest in imitating either an action or a particular scene. The Belgian James Ensor also parallels the drama which depicts "the conflict man wages against the unseen and mysterious forces of evil in the universe." In his small etchings with their scatters of monsters and great turbulence, and in his paintings, with their persistent references to Death, Ensor partakes of the literal symbolist branch of late 19th century painting.

(Part II, carrying the influence of symbolism through the early decades of the 20th Century, will appear in the October issue.)



For Your Information

Q: What is skintling?

A: It's a rather old fashioned process that is being revived by quite a few architects. It is brick work that uses flashed brick and clinkers to produce rugged, uneven textures. You can see examples of this in some of the old houses in Hancock Park, San Marino and the Griffith Park area.

Q: Plumbing fixtures for an apartment house are my problem. I want to use color but the cost must be held down. Would porcelain on steel be a solution? what fixtures of this kind are available? and do they come in colors?

A: Bath tubs, round, pullman and counter top lavatories, sinks and sink and tray combinations are all available in porcelain-on-steel and come in a wide range of pastel shades. In their construction, triple A acid-resistant titanium porcelain enamel that won't discolor or fade is fused to steel under high temperature to form a permanent bond that has a glass hard finish. The light weight and other advantages offer the extra value of colored fixtures at less than the cost of white cast iron. To complete the bathrooms, the same manufacturer has both wall-hung and floor type vitreous china water closets in matching colors.

Q: I want to use hardwood flooring in a lobby and I want it to be luxurious in appearance and at the same time have a durable finish. What do you suggest?

A: Prefinished hardwood floors should meet your requirements perfectly. They are made in two constructions—laminated and solid—and they feature a vinyl-alkyd finish that gives three or four times longer wear than ordinary finishes. They are laid in mastic and can be used as soon as the installation is completed. The flooring is three-ply lamination utilizing water-resistant glue under heat and pressure to prevent buckling and warping. This type can be used successfully over on-grade concrete. Both types come in several beautiful patterns and in walnut, cherry, natural or dark oak, Gothic oak and teak wood.

Q: I want to use a durable covering over the concrete floor of a warehouse. What is available?

A: A bituminous type will give you a long wearing, economical floor covering resistant to heavy foot traffic and hand trucking. It comes in three kinds—regular, available in five colors; grip tread with non-slip material imbedded in the surface top coat; and deco-tread that has small flecks of vinyl in contrasting colors imbedded in the top coat for a decorative effect. The flooring consists of a bituminous vehicle blended with colorfast pigments and bonded to an asphalt-treated waterproof base of sufficient thickness and resiliency to absorb the pounding of heavy foot traffic. In addition to its use on concrete, it can be cold cemented to wood or metal with equal facility and minimum preparation, and can be walked on immediately.

Q: Are antique bricks being manufactured?

A: They are and if you specify them you will please both your structural engineer and your client as this type gives full structural value. The specification should call for new "used" or "antique" brick. If you use "used" brick you are actually penalized 50% by the requirements of the building codes.

Building Center 7933 West Third Street Los Angeles, California

ART—WEST

(Continued from page 11)

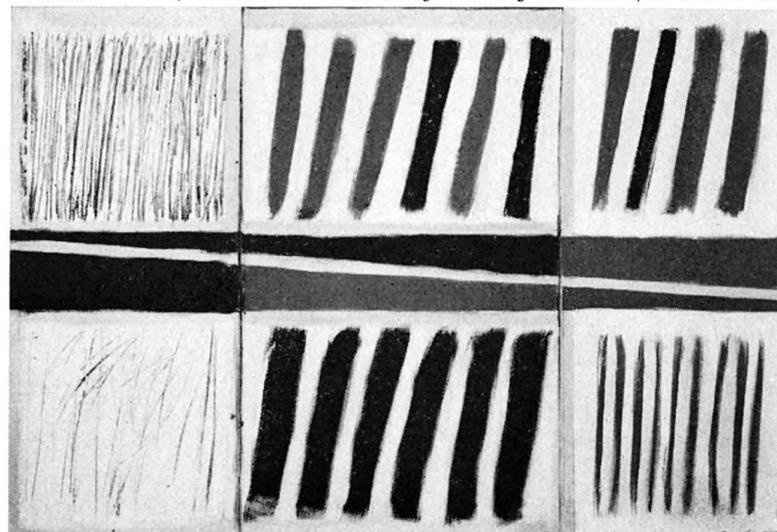
spontaneous emotion and his intuitive vision has no conceptual synthesis, but remains an unresolved tension in the sum of his work. Of the three Tworokov paintings reproduced here, "Transverse" (1957) is an excellent example of all the action gestures of New York abstraction. And although much of the approach remains in "Abandoned" painted in 1962, there is the addition of space breaking, of intellectual calculation that opposes these gestural techniques. Then, in 1963 he painted "Variables," which very strongly suggests influences of the "New Abstraction" as outlined by Clement Greenberg—"openness," "clarity," and a kind of partitioning of space that hints at the abstract expression of such as Jasper Johns. And since the painting is rendered in red, white and blue, has the dimensions of a flag, one wonders at the possibility of these influences. But whatever "influences" Tworokov favors, one may be certain his approach to painting remains the same. Which is: "Abstract expressionism, as an idea and not as a movement, has no rules, no specific character, attitude or face. It does not even exclude the use of representation or geometry. It merely claims to be able to do without them." That is the sort of freedom Tworokov requires as an artist. Tworokov's art, as all the art of the first generation abstractionists in America, finds its vitality through this awareness of its own freedom. Yet another generation of abstractionists, those working in Los Angeles in particular, have absorbed this sense of freedom to such an extent that they are almost entirely unaware of it. When we look at art today, the art that has developed during the past ten years, Tworokov's statement seems almost a prediction, for the New Abstraction has achieved the extremes of his approach to abstract expression. There is the abstract representation of Warhol; and geometry in such abstractionists as Stella; plus other extensions clearly documented in The Jewish Museum's exhibit "Toward a New Abstraction," and to a lesser degree in Greenberg's "Post-Painterly Abstraction."

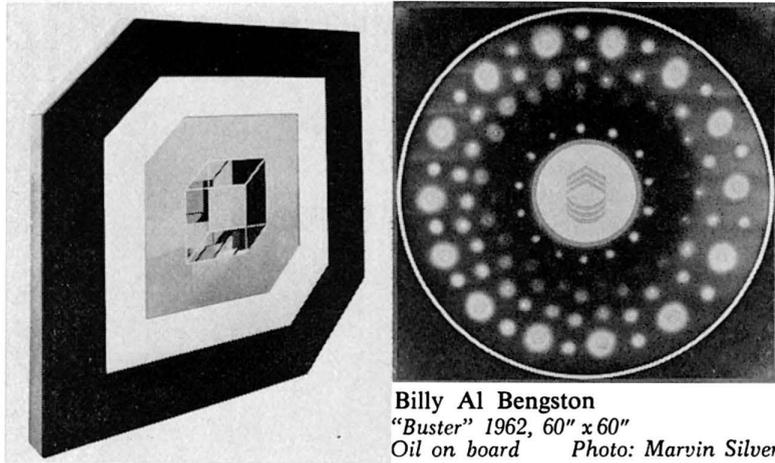
If there is one unifying factor to the New Abstraction that Tworokov overlooked, it may be in the denial of expression itself. That is the denial of an emotional need on the part of the artist to express an emotion. Not that the New Abstraction after abstract expressionism is without emotion, but rather that it continues Tworokov's logic and "merely claims to be able to do without them." Thus, emotion in contemporary abstraction ceases to be an important factor. What then is important toward a new abstraction? Taking the West Coast artists, the works of Billy Al Bengston, Robert Irwin, Larry Bell and Ed Moses that contain a new approach to abstraction, perhaps Thomas Merton's definition of art is the best, simplest description: "Art creates its own forms, and they are significant by reason of their own beauty." The meaning of a picture is not to be sought merely in a "message" or in the "subject," but in the interrelation of forms, colors, lines, etc., in an integrated, living, creative unity. It imposes no "lies," no "myths," not even "truths." It just is.

The New Abstraction on the West Coast works in this environment, in an attempt to eliminate anything and everything that will interfere with the direct intuitive response of vision. The

Jack Tworokov
"Variables" 1963, 56" x 80"

Photograph by Rudolph Burckhardt
Courtesy Whitney Museum of American Art





Larry Bell
Untitled Wall Construction, 1964, 36" x 36"

Billy Al Bengston
"Buster" 1962, 60" x 60"
Oil on board Photo: Marvin Silver

Courtesy Ferus Gallery

problem these artists challenge is not to deny meaning, or even motion, but to create visual unities so perfect, so correct, so intimate that no lie of history, no prejudice of mind, or corruption of soul can limit beauty to the narrow eye of the beholder. These works are *things*, not ideas.

By way of conclusion, Bryant ends his catalog introduction with the following: "In 1950 his essay [Tworkov's] contrasts Soutine with Cezanne. One is tempted to interpret the differences he establishes between the two artists as an unconscious statement of the polarities existing in his own creative temperament, which are resolved in his recent paintings. He speaks of Soutine's 'inward drama of the soul' and Cezanne's 'intensity of objects that endure forever, like mountains . . . his personal anxiety coming through as the fire within the mountain.' Soutine he sees as 'the individual being amidst eternal flux' who liquefies 'the building blocks of Cezanne's art, putting flesh on his bone.' He contrasts the spatial, solid art of Cezanne to the active, temporal art of Soutine.

"He [Tworkov] concludes his essay: 'Soutine's painting contains the fiercest denial that the picture is an end in itself. Instead it is intended to have a meaning which transcends the dimensions and the materials. The picture is meant to have an impact on the soul and not merely on the wall — it is first and foremost the dress for the artist's thoughts, concepts and emotions. It is classic Western painting, not decoration.'

"The same is true of the work of Jack Tworkov."

The same *is* true of Jack Tworkov — but how can any painting have an impact on the soul unless we first perceive the power of its impact on the wall?

BOOKS

(Continued from page 9)

look back, the third of a trilogy which covers the post-Civil War era. Somehow Boston looked and still looks less utilitarian than New York; it has had the air or the appearance of a cosmopolitan city. The photographs and the text seems to bear out this thesis.

But can one compare either New York or Boston with Florence? FLORENCE IN THE AGE OF DANTE by Paul Ruggiers, the latest in the Centers of Civilization Series (U. of Oklahoma Press, \$2.75), tells of the blazing period of Florentine history when the giants of the Renaissance first stirred in what was to be one of the pre-eminent cities of the West. Ruggiers offers interesting details of daily life in 14th Century Florence: marriage rites, training of the young, the life of the artist, of the writer, of the clerics, the politics and the commerce of a city of 90,000 souls whose competitive spirit in art and commerce and genius for living staggers the imagination still.

RUINS IN JUNGLES by Stella Snead, Introduction by Raymond Mortimer, is an excellent study in comparative history and anthropology through the ruins of civilizations past (London House & Maxwell, \$12.95). By visiting and photographing the disappearing ruins of India, Burma, Cambodia, Vietnam and Mexico, Stella Snead not only preserves antiquities which are slowly being devoured by jungle through official neglect, but tells a vital story of past civilizations which in their day perhaps seemed as mighty — and less perishable — as our own. The photographs are works

of art; the text affords exciting reading to those who would probe the past. What makes this book so distinctive is the thought that many of the ruins, lying only a dozen miles from airstrips and habitable communities, are even today inaccessible. Some have disappeared within the last generation or two.

THE COMPLETE WOODCUTS OF ALBRECHT DURER (Dover, \$2.50), at the price, on durable paper, is a publishing event! Commentary by Campbell Dodgson, and editorial comments on the complete works of Durer by Will Kurth make this an outstanding offering.

THE ARTS & CRAFTS OF INDIA & CEYLON by Ananda K. Coomaraswamy (Farrar, Straus, \$6.00) offers through excellent text and illustrations an extensive interpretation of Indian and Ceylonese art. The author first sets the stage by a comprehensive account of the background and history of Ceylon and the sub-continent, essential for an appreciation of Buddhist, Hindu and Mughal art, then discusses sculpture, architecture, metal work, textiles, and the arts and crafts of that part of the world.

ABYSS by C. P. Idyll (Thos. Y. Crowell, Co., \$6.95) is the fascinating illustrated study of the sea's depths, and creatures which now fill it. For the armchair seafarer, the student, the angler and for the average reader this is surely the latest authoritative encyclopedia on the world of the lower depths.

A PICTURE IS A PICTURE: A Look at Modern Painting, by W. G. Rogers, (Harcourt, Brace & World, \$3.95) art critic and writer, is a simple, lucid and extremely perceptive evaluation of modern art. The author first properly defines his terms, and draws the issue between "modern" and "contemporary." Rogers' passages on the meaning and intent of Dada and surrealism, the significance of cubism, abstract expressionism are sharp and incisive, and for this reviewer, the best revelation — explanation is not the right word — to date of the meaning of the modern in art. For the cognoscente or novice.

James Laver's intelligently organized COSTUME THROUGH THE AGES (Simon & Schuster, \$4.95), is a handy one volume compendium of the wardrobe of the generations as we have come to know them through murals, oils, friezes, statue and bas relief. The costumes are plentifully illustrated — over 1000 — and sources for all of them are given, whether a celebrated painting from which Laver has drawn inspiration, or the Mode Books of the middle eighteen hundreds on to 1930. For the illustrator, the producer, an easy guide, and a must.

PRESENTING MARIONETTES by Susan French (Reinhold, \$5.50); BATIK: ART & CRAFT by Nik Krevitsky (Reinhold, \$5.50). Two fine art studies, the first a handbook on the construction and decoration of puppets, using the myth of Persephone as the source for the outstanding illustrations and graphs. The second is a colorful, step-by-step analysis of this ancient Oriental method of dyeing designs on cloth by coating with removable wax those parts not to be dyed.

THE PLANT, THE WELL, THE ANGEL by Vassilis Vassilikos, a trilogy of love stories from the Greek (Alfred A. Knopf, \$5.95), offers three modern parables which have their bases in the mythology of Hellenes' past. Of the three *The Well* is perhaps best. It tells of

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the love of a man who thinks he knows the meaning of everything he does and a servant girl whose innocence is disarming and consuming. Vassilikos, a talented young Greek writer, writes with great simplicity and power, and this effort is rewarding.

THE OYSTERS OF LOC MARIAQUER by Eleanor Clark (Pantheon, \$4.95), is something special for the connoisseur of good writing and good eating, for here, for those who wish to seek it out, is an authoritative text on what gastronomes agree are the finest oysters in the world. But Eleanor Clark (wife of novelist Robert Penn Warren) offers even more than encyclopedic knowledge about the tasty bivalves—their planting, growth, harvesting and preparation for the table. Here is history that goes back to the Romans and remarkable erudition about many things.

THE PENROSE ANNUAL, Vol. 57, 1963/64, edited by Herbert Spencer (Hastings House, \$14.00). All yearbooks on the graphic

arts are shortlived compared to *The Penrose Annual*, now in its 69th year. They require more than visual interest or technical information alone to survive, as was illustrated by the demise of the *American Graphic Arts Annual*, whose excellent compilation of the innovations in the trade appealed mainly to technicians.

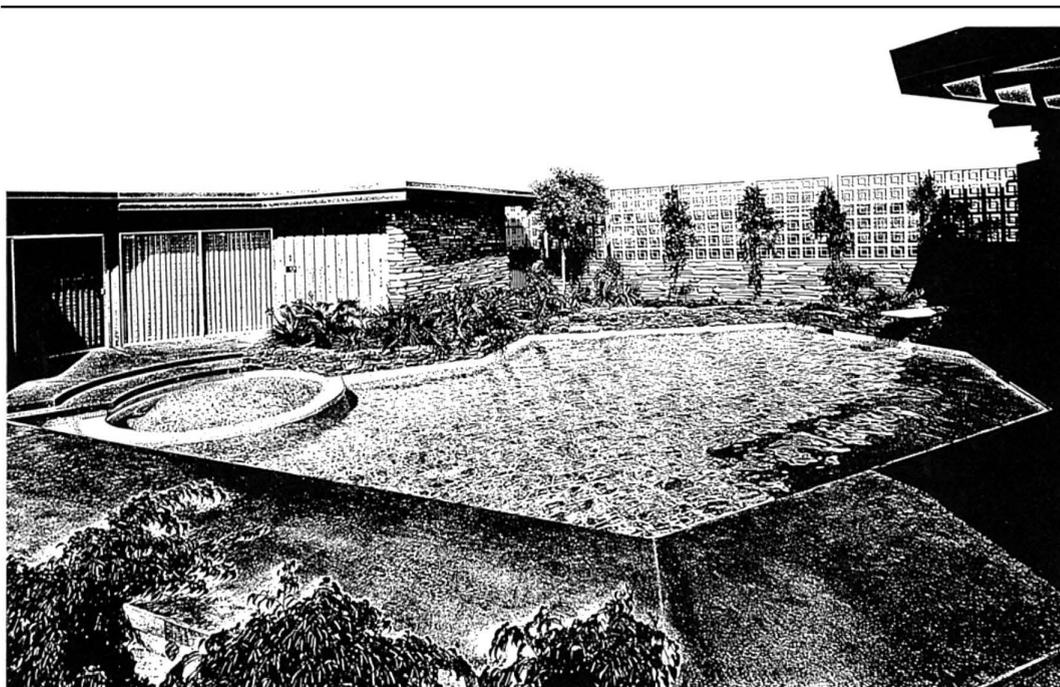
The 1964 *Penrose Annual*, under the new editorship of Herbert Spencer, typographical designer and editor of *Typographica*, appeals to both technicians and designers by presenting material from the viewpoint of critics in both fields. The seventy pages given over to mapmaking is an example of the broad treatment of one subject, from the historical roots to progress in surveying; from the artist in mapmaking to mapping the moon. By bringing the element of design and technique into closer relationship, as in mapmaking, the chasm between the two is bridged.

The article on H. N. Werkman, the Dutch typographer killed by the Nazis for his underground activities during World War II, supplies information long wanting on this poet with type who “treated letters not as part of words with a particular sound, but as forms that are considered solely for their visual qualities,” Jasia Reichardt, author of the article, comments. “From impersonal, standardized forms that letters are,” he continues, “Werkman has created an exciting new form which is not related to anything done by anyone else either before or since.”

James Burr’s article on creative printmaking is focused on Michael Rothenstein, who “discarded the traditional restriction of surface continuity so that wood and lino could be printed in separate shapes that were linked visually and not bound physically by a rectangular shape.” While William Hayter relied on ingenious technical manipulation, Rothenstein preserves the natural textures of his materials, using any that have unusual visual qualities, “like time-worn wood, rusted and eroded iron worked by nature and accident into strange shapes beyond the imagination of man.” One may hope that in a future annual there will be a review of the work of Tamarind Lithograph Workshop, a Ford-sponsored program for the stimulation and preservation of the art of the lithograph; especially Josef Albers’ “Night and Day” series.

The editor, in an article on the responsibilities of the design profession, notes that design as a profession is young, about thirty years old, and urges the design schools not to be content to turn out “skillful performers on an accepted idiom,” but men who can think out solutions in a logical and creative way.

—HARDY HANSON



This is a most unusual pencil, and it belongs to a most unusual company. Both should be working for you. Consider... Because faithful execution of your design is imperative, you are meticulous when choosing a builder. Rightly, you demand experience and proven capabilities. You demand knowledge of your professional requirements, and you demand consummate workmanship. That pencil belongs to Fiesta Pools, a company with such qualifications. Fiesta maintains a Commercial Division of swimming pool engineers who are assiduously attentive to every detail of your design. Equally important, Fiesta is the only pool builder which uses no sub-contractors in swimming pool construction—there is never shifting of responsibility. You are invited to write for Fiesta’s technical bulletins and brochures — no one will call on you without your request. (Incidentally, the pencil is very sharp because it symbolizes Fiesta’s pricing policy.)

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ACTS OF THE TWENTIETH INTERNATIONAL CONGRESS OF THE HISTORY OF ART. (4 vol. Princeton University Press; \$8.50 per vol., complete set, \$30) If Art survived this Orwellian cabal of international art historians, each presenting his chloroformed specimen, dissected, pinned and mounted, it is because Art didn’t attend. These four volumes contain the papers read to the congress; they deal exhaustively with every conceivable ridiculous and inconsequential aspect, search every obscure sociological and psychological nook and cranny, of art from the 11th century to the present. Unbelievably dull—with rare exceptions. Scholasticism has achieved new depths. Avoid this one like the plague. —DT

MUSIC

(Continued from page 7)

critical decision. We are made contemporaries of the great American architectural isolates, Horatio Greenough, H. H. Richardson, Louis Sullivan, Frank Lloyd Wright; we share the social as well as the technical defeat; we comprehend the victorious achievement. We learn, for example, that if the Columbian Exposition did set back American architecture fifty years, as Louis Sullivan predicted, seeing the ruin of his own career, it gave for the first time to the American inhabitants of straggling and mushrooming towns and cities a fully realized communal vision.

My own method avoids method. I came loaded with tapes and records, paid for by the Seminar to enlarge their library, more than we could have listened to if we had been given the full time of all four weeks. The danger is fragmentation; to avoid this my lecture period has been extended. The first historical period of American music as an art created in America ends around 1830, when musicians and music began to be imported from Europe to the exclusion of the native music — the same had happened at the start of the 18th century in England. The history begins again around 1900 in the composing of Charles Ives, but the discovery of Ives as the preeminent composer of an American music almost completely liberated from Europe, from formal harmony and its theoretical handicaps and rationalizations, did not begin until the 1940s and is still the privilege of a relatively few Americans. Meanwhile American music had begun still a third period in the work of the native composers of the 1920s and began once more, during the Depression years, with yet another younger group, which we may call, for present historical reference, the generation of John Cage. Throughout all this time conventional composing, after the European tradition, had been going on, with some success but relatively little impact. The central figure of the American conception of a new music, who reaches back to Ives and helps formulate the first originality of Cage, is Henry Cowell. But to start with Cowell is to substitute the teacher for the full consequence of his teaching. I began with Cage, with the history of tuning and its major part in the evolution of 20th century music, with a survey of the classic musics of many periods and nations, and came back at last to Cowell and Varese and the inheritors of their influence. Only then can one go ahead to Partch and Harrison and back to Ives. These are the true makers of American music, though few Americans or Europeans are well acquainted with their works. Around them I fitted in names of recent and present eminence and examples of compositions by composers of the generation after Cage. Here as elsewhere in my recent experience, the auditors made their discoveries not in my teaching but by the unexpected revelations of the music I played for them. To test the future of American music one need not argue styles and technics but play music, the ignored works of composers whose authority will be admitted only as their music is enabled to be heard — as it is happening now in the worldwide recognition of John Cage.

At Amsterdam, where I lectured for the Donemus Foundation, a cluster of young Cage enthusiasts gathered around me afterwards to talk about their hero. At Salzburg the subject of Cage came up in the first evening's conversation of the faculty, before the arrival of the fellows, and I replied by giving an impromptu lecture, using my *Cage Sampler*, a fragment of a lecture and six three-minute selections from Cage compositions, in chronological order, showing the reasonableness of his creative development. Among the fellows, he remained the principal subject of all musical conversation. Cage is on the way to becoming a folk hero, like Leadbelly or Louis Armstrong.

Then we learned that Cage was traveling in Europe with Merce Cunningham's dance company, that they would be in Vienna and would pass through Salzburg on the way to their next performance at Mannheim. After various plans had been tossed around, it was decided to invite them to stop at the *Schloss* for lunch. Several of the fellows made a quick trip in hope of crashing the soldout Vienna performance; an invitation to the company was put through by phone, and seats provided for the adventurous fellows. So the next day three cars of us waited by the *autobahn* to accompany the bus across Salzburg to the *Schloss*. We ate together; after lunch Robert Rauschenberg — fresh come from winning first prize for painting at the Venice Biennale — sat down with the

painting seminar, while the remainder of us surrounded Cage, Cunningham, pianist David Tudor, and several of the dancers in another room. I should explain, for those who don't know, that Rauschenberg travels with the Cunningham company in charge of costume and lights. The devotion which binds Cage, Tudor, Rauschenberg, and the dancers to Cunningham was evident to all of us. The tour will continue in Europe and go on to India, Japan, and San Francisco, ending in December; then the company returns to Berlin in January for a special theatrical event. Unlike many less distinguished groups, the Cunningham company is not traveling with the help of any government agency; it is subsidized by proceeds of the sale of paintings and sculpture donated by American artists.

If Cage has been the most talked of, the greatest enthusiasm has been aroused, almost everywhere that I have lectured, by the unknown music of Harry Partch. There is an immediate demand to know how his works can be obtained and more than a little astonishment when I explain that his "Gate 5" records can be bought only from himself, that no American record company has ever produced his music or taken over distribution of the records he has had made at his own expense.

For an American educated in the belief that America has been the melting-pot of European cultural differences the immediate companionship among themselves of our collection of more than thirty fellows comes as a surprise. A similar group of young Americans from thirty different states could not have come together more congenially, with less evidence of nationalist or regional rancor either among themselves or in their attitude toward the United States. Americans would have been indeed more sharply critical both of one another and of their government. I should say, too, that there is in this group none of the obvious sophistication of the urbanized international type, speaking a rootless fashionable pidgin, that one finds often among young professional Americans who have become cultural nomads.

My music group, reduced by two last-minute cancellations, includes two composers, one from Wales with a composed and performed piano concerto to her credit, the other from Sweden; a German law graduate, winner of three prizes as a double bass player in Dixieland style, who brought along his instrument; and a Swedish music librarian, editor of a collection of Swedish lullabies, who sings. At our first meeting the two composers undertook to compose for their small group. A composition in serial style for string bass and piano duet and a vocal setting of verses by Whitman are finished and in rehearsal.

The dance seminar, led by an energetic vice-principal from Dublin, has been working to apply its knowledge in movement. Several of the architectural group have sent home for slides of their work to show us. Four or five painters, a sculptor in wood, and a couple of unidentified collage-assemblage makers have converted the bare storage room at the top-center of the *Schloss* into an active *atelier*. By my own observation there has been more doing than reading, yet when my wife, Frances, and I gave a party and I read American poetry, two volunteers came out of the audience to read their own poems.

Perhaps the shortage of reading has been made up by the quantity of talk, starting as soon as the fellows began to feel easy in their use of English, which most of them now use by preference in conversation among themselves. I have given at request several tape and record concerts, as well as a lecture by Gerald Strang about composing with the IBM 7090 computer. We have had a violin and piano recital; in the last week Frances will play a piano recital including the Charles Ives *Concord Sonata*, and the fellows will exhibit their paintings, sculptures and assemblages, and perform their newly composed music.

To some extent the very free style of this seminar was set by the intense sunshine and heat of the first week, when to be outdoors was heaven, every view invited, and the dark library seemed an intolerable environment. Since then we have had our share of the normal Salzburg damp and grey weather, with mighty thunderstorms lighting up the *Untersberg* peak beyond our small reflecting lake. On that calm, shallow surface light does not vanish into a romantic blue or green but plays constantly with its reflection, bringing into one plane the trees, the *Untersberg* among the waterlilies, and a hint even of the Austrian Alps shaking off their clouds beyond.

et cetera

HONORS & AWARDS

WILLIAM N. MORGAN, AIA, of Atlantic Beach, Florida, has been named Harvard University's 1964-65 Wheelwright Fellow in Architecture. The fellowship carries a grant of more than \$7,000 for foreign travel and study.

The University of Utah has been awarded a grant of \$26,000 per year from the National Institute of Mental Health for the support of a program leading to a doctorate in Architectural Psychology. The funds are allocated among six traineeships—open to both architectural and psychology graduates—ranging from \$1800 to \$3000 a year over and above tuition fees, supply and travel expenses. For further information write the Department of Architecture, University of Utah, Salt Lake City, Utah 84112.

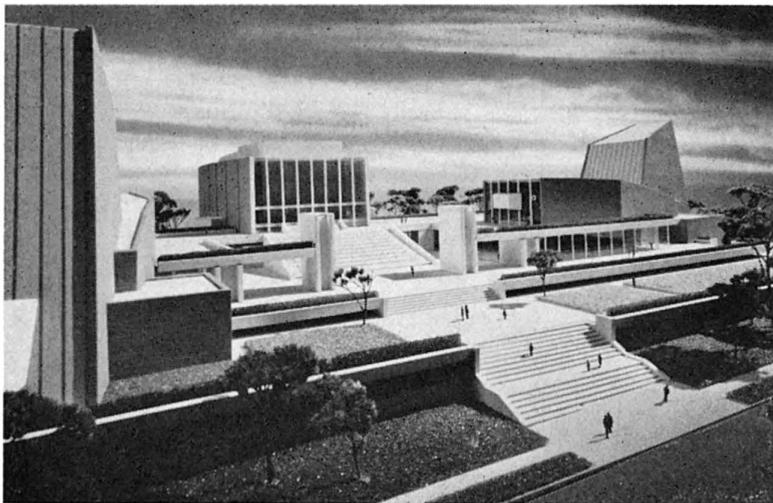
CCAIA CONVENTION

"Science and the Shore Dimly Seen: the Reconciliation of Science and Humanism in Architecture" is the theme of the California Chapter, AIA 1964 Convention October 7-11 at Coronado, California. Among the speakers announced by Program Chairman Sam T. Hurst are Dean Martin Meyerson of the University of California College of Environmental Design and Ian McHarg, Chairman of the University of Pennsylvania Department of Landscape Architecture (subject: The Science of Environment); Eric Pawley, USC Professor of Architecture, Industrial Designer Donald Malcolm, Architects James Souder and Phillip Daniel (panel discussion on Systems Planning and Computer Technology); Jacob B. Bakema, architect and planner (subject: The Art and Science of Building); Japanese Architect Kiyonori Kikutaki, Landscape Architect and Planner Joyce Lyndon, and Buford Pickens, Professor of Architecture at Washington University, St. Louis (subject: The Aesthetics of Technology). Additional speakers include Gov. Brown and Morris Ketchum, FAIA.

COMPETITIONS

Entries for the 6th Biennial Furniture Design Competition of Cantu, Italy, must be submitted by the end of February, 1965. Project categories are furniture for a 1) hall, 2) dining room, 3) living room, 4) master bedroom, 5) single bedroom and 6) professional office. Further details including prizes, manufacturing arrangements for winners and complete entry regulations are to be announced.

Subject of the 1964 AID Student Competition in Interior Design and Decoration is "A Ski Barn." The problem is the conversion of a spacious upper floor of a Vermont barn into a hall for skiers to gather for refreshments and indoor recreation. The competition is open to students of interior design and decoration in schools in the U.S. and Canada (excepting first-year students)



A \$14 million Center for Performing Arts has been designed by Harrison and Abramovitz for the University of Illinois, Urbana campus. Model photograph shows the music theater (right), auditorium (center), and drama theater (left). Underneath will be classrooms, rehearsal and practice areas, offices, workshops and parking for 800 cars. Top flight of steps will serve as seats for an outdoor theater.

offering degrees or certificates in the subject. Awards are \$250 (plus travel expenses to accept the award), \$200, \$150, and five awards of \$50. Entries must reach AID headquarters at 673 Fifth Avenue, N. Y., by November 16. Winners will be announced December 3.

Kermac Mural Design Competition open to Oklahoma residents over 18 offers a total of \$2000 in purchase awards to winners. Judges are Herbert Bayer and Gyorgy Kepes; subject and media are open. No fee. Entries due October 24. For entry forms and details write Kermac Mural Design Competition, Kerr-McGee Oil Industries, Inc., Kerr-McGee Building, Oklahoma City, Okla. 73102.

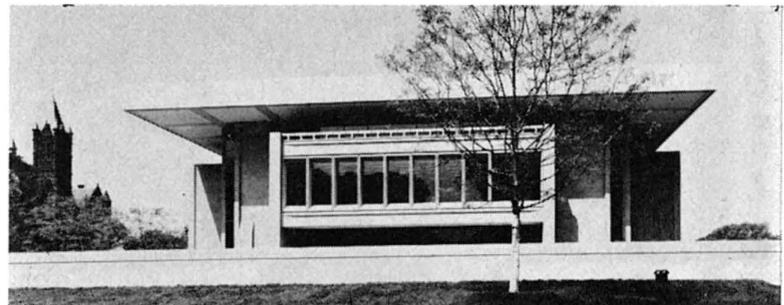
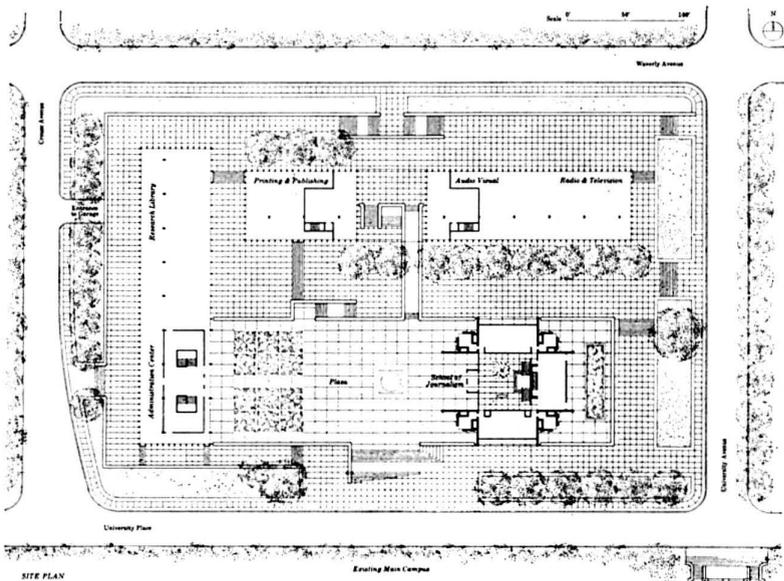


PHOTO BY GEORGE CSERNA



SITE PLAN
SAMUEL I. NEWHOUSE COMMUNICATIONS CENTER

New School of Journalism Building by I. M. Pei in association with King & King for Syracuse University will be the dominant element in the university's S. I. Newhouse Communications Center. The building, initial unit of the quadrangle, is post-tensioned exposed aggregate concrete with pre-cast concrete window frames and balcony railings. It has three stories above ground and two basement levels extending under the terrace podium. Cost was \$3.375 million including plaza. Photo shows east elevation.



Tubular bank at Bay Shore, New York, is steel frame and sprayed concrete 65 feet long. Designed by Frederic P. Wiedersum Associates, Architects-Engineers, the bank has drive-in facilities.

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(201) Visualite louvred windows, full frame and strip hardware, illustrating vertical and horizontal installations, with blades of wood, aluminum, and colored and clear glass. Stainless steel tension clips, an exclusive Visualite feature, insure louvre tightness in both the gear and cam operated windows. Available in standard and custom sizes. Other products include Spray Mask, to protect frames from stains and plaster burns, and Magix Metal-Lube, a silicon base lubricant. Acker and Acker.

(202) Industrial building products in aluminum, including sheeting, rib roofing, industrial siding, etc. Also have available information on hand rails wrought aluminum products, curtain walls, store fronts, windows and doors. Aluminum Company of America.

(203) Amtico Permalife vinyl flooring, solid vinyls that are available in 20 patterns and unlimited custom colors as well as in conductive tile, Amtico Carefree vinyl, a budget priced flooring with no paper backing, in 5 modern patterns and a wide choice of decorator colors, Amtico vinyl and polymeric resins for above-grade, on-grade and below-grade installations, available in 12 colors, and Amtico rubber and plastex rubber flooring in marbleized patterns featuring 22 colors. American Bilt-Rite Rubber Co.

(205) American Maid shower doors and tub enclosures featuring decorative laminated glass and acrylic panels with gold, satin and polished frames. Also available in other plastics and wire glass and in special anodized finishes. American Shower Door Company.

(206) Manufacturing a complete line of quality paint products and exhibiting the Color Key library, an original method of color selection. Divided into Color Key #1 and Color Key #2, the method separates the entire spectrum into only two palettes with the colors in each mechanically related for total harmony to facilitate the pre-selection at a glance of the entire range of colors for all decorating. Ameritone Paints by Vi-Cly Industries.

(207) Manufacturers of Anti-Hydro, Aridsil and Amurseal waterproofing, Amortop hardener and the new Demicon Curehard, the single application material to cure, chemically harden and dust proof concrete. A written guarantee is available on Anti-Hydro Products when application is supervised by a factory representative. Anti-Hydro Waterproofing Company.

(208) Supplier of Baxco CZC (Chromated Zinc Chloride) for pressure treatment of lumber to guard against termites and dry rot in foundations, sub-floor framing and sheathing, and of Baxco Pyresote for pressure treatment of all lumber to resist fire and flame spread termites, insects and dry rot. Both materials are approved under I.C.B.O. research recommendations and each piece of Pyresote pressure treated lumber bears an Underwriters' Laboratories, Inc. label. J. H. Baxter and Company.

(209) Architectural letters and plaques in bronze, brass, aluminum and nickel. Also, custom fabricators of all types of architectural metal work including stairs and handrails, store fronts and entrances, window walls, solar screens, flag pole holders, cast aluminum mail boxes and bank depositories, plus elevator entrances, doors and frames, elevator cars, and conveyors. A. J. Bayer Company.

(212) Rubber and vinyl tile flooring in 51 marbleized and plain colors with rubber cove base to match. Also display rubber stair treads with matching tile and base. Special color matches are available at no extra charge on orders of 2000 square feet or more. Burke Rubber Company, Inc.

(213) Manufacturers of Cabots stains, oils, waxes and colloidal paints for preserving, protecting, and coloring all types of exterior and interior woodwork, as well as adhesive products, damp-proofing and clear waterproofing materials for brick and concrete. Samuel Cabot, Inc.

(214) Colored vinyl link mats and runners in weave widths of 1/2", 5/16" and 3/8", fashioned to specifications. Also manufacture tire fabric link mats and runners, and rubber and vinyl matting. Cactus Mat & Patch Manufacturing Company.

(215) Colored, decorative glass panels by Jim Weaver executed from the architect's own pictorial or abstract design, including motifs that carry from solid to transparent areas. Cal-Western Manufacturers.

(216) Exclusive distributors of Monkey Pod hardwood plywood paneling and suppliers of all types of hard and soft plywood, masonite, and Formica decorative laminates. California Panel and Veneer Co.

(217) An association of member mills whose Redwood lumber is properly seasoned, graded and milled under close supervision and given the CRA Trademark of quality Redwood. Both finish and construction grade Redwood are available for siding, paneling, facia, finish and millwork. California Redwood Association.

(218) Roof deck systems and insulation, Bermuda roofs, fireproofing, fiber forms, acoustical treatments, insulating materials and loose fills based on the light-weight, fireproof qualities of Zonolite. California Zonolite Company.

(219) Manufacturers of Blue Flame fireplace log lighter and the A.G.A. certified Blue Flame gas valve, available either separately or in a combination pack. Canterbury Enterprises.

(220) An extensive line of decorative panels for sliding, folding or fixed partitions. Unlimited designs are available including carved wood grille patterns, the palisade panel for use as an opaque room divider, and panels with inserts of perforated metals, fabrics and translucent plastics. All feature the exclusive overhead hardware and bottom guide and quality hardwood frames. Carlton Products.

(221) Dex-O-Tex latex base troweled-on flooring and roof deck coverings which include special decorative terrazzos, static conductive floors, industrial flooring and acid proofing, underlayments, adhesives and marine products. Crossfield Products Corporation.

(222) A complete line of washroom dispensers for commercial and industrial buildings including chrome roll dispensers, recessed towel dispensers and waste receptacles in satin buffed stainless steel and prime coated steel and towel and tissue dispensers in chrome, white, stainless steel, copper plate, and Kromotex finish in green, bronze and gray. Crown Zellerbach Corp.

(223) Structural clay products including Steelyd brick, Imperial brick with cellular openings to create static air space for insulation and less weight, and Bel Air flats for walkways, decorative veneer, wall capping patios, pool decks and window ledges. Davidson Brick Company.

(224) Ply-Sawn, the Douglas fir siding for a new dimension in exterior siding, and random plank Philippine mahogany plywood paneling from Mindanao and Luzon, either unfinished or pre-finished, for use as an interior wall finish. Davidson Western Plywood Co.

(225) Maintains a continuing policy of programs and informational services for the architects, including the Gold Medallion Seal for residential construction and the exclusive Merit Award for commercial and industrial buildings that conform to required standards of excellence in electrical installation. Information on these is available from the department's residential or commercial utility consultants. Department of Water and Power.

(226) Styrofoam, a feather-light board of expanded polystyrene for concrete forms, floor, wall and roof insulation, insulating plaster base and pipe and vessel covering. Also manufacture Saraloy 200 and plyfilm waterproof membranes Saraloy 400 elastic flashing Scorbord insulating board, Roofmate FR roof insulation and the Miller dry wall system. The Dow Chemical Company.

(227) Plastifeutre, a resilient floor covering of vegetal felt backed by jute burlap canvas, coated with plastic, for use indoors and out, over wood, concrete and tile, where a carpeting effect is impractical but desired. Available in four patterns and a variety of colors, and suitable also as a covering for interior walls.

European Chemical Corporation of America.

(228) Execute scale models of all types of buildings and site developments stressing details in design and materials. Glenn Evans Miniatures.

(229) Manufacturers of intercommunication and sound systems for schools, hospitals, medical buildings, commercial structures and residences, with consultation service for layouts available for any type application. Executone Systems of Southern California.

(230) Laminart, a high pressure decorative laminated plastic, manufactured in Los Angeles. The new line, with samples available at the display, includes solid colors, wood grains, decorator, and special patterns. Fabricon Products, Division of Eagle Picher Company.

(231) Natural, cellular, lightweight lava stone for garden display and masonry veneer in a color range from light grey to charcoal, as well as sierra tan, and available in varied sizes, shapes and custom cutting. Featherrock, Inc.

(232) Manufacturers of roofing materials including built-up roofing, Rex-Kote, Acrylic Coat, aluminum reflective and asphalt emulsion coatings, and Uni-Thik asphalt shingles. Also make concrete forms and Monoform water-proofing membrane, acoustical tile, insulating materials including board, batt, roll and Canec roof insulation, Ceil Dek structural building board and Tred-Top and Flint-Mastic bituminous flooring. The Flintkote Company.

(233) A high pressure plastic laminate in solid colors decorator designs and wood grains with up-to-date samples available at the display. A Formica exclusive is the custom design service of sealing murals, designs and art treatments to Formica. The newest development is the brushed finish laminate surfacing for kitchen cabinetry. Also available are Formica flush faced doors. Formica Corporation.

(234) An extensive line of overhead doors including wood, both paneled and carved, and the new Filuma door of Fiberglas and aluminum for garages, and a variety of doors for commercial and industrial use. Featured in the display is a working model of the new telescoping movable center post for unimpaired clearance in multiple door installations with the safety factor of non-



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LIVE AND LET LIVE, eight homosexuals in a frank revelation of their relationship with society and with each other.

plus Jack Hirschman on Los Angeles poets and poetry . . . Walter Hopps, Henry Hopkins, and Gerald Nordland on art . . . John Coplans on the teaching of aesthetics in California universities . . . Max Kozloff, an Eastern critic looks at Los Angeles . . . Curtis Harrington on the new Theatrical Film . . . John Fles on the new film aesthetic in America . . . Lawrence Lipton on literature in Los Angeles . . . Jill Shary Zimmer on the social mores . . . James Case on educational television . . . Harold Dreyfus' unique views on communication . . . Shelly Manne, music in L.A. . . . Shelly Davis, Whiskey a Go Go's P.R. man on L.A. nightlife . . . plus many original illustrations by leading southwest artists, including Kenneth Price, Billy Al Bengston, Craig Kaufman, John Altoon, and an original cover designed by Larry Bell . . . plus Los Angeles in photographs by Dennis Hopper, and a photo essay on Marcel Duchamp's reception at the Pasadena Museum by Julian Wasser and a personal interview with the artist by Frank Roberts . . . plus many more articles on science, architecture, censorship, pay television, and psychedelic drugs compiled and edited by Clair Wolfe.

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(235) An extensive line of concrete block, both structural and veneer, including Flagcrete, Lacementone, Slumpstone, Terracrete and Viking Stone, as well as sculptured and flat concrete screen block. General Concrete Products, Inc.

(236) Textolite, the high pressure decorative laminate in both conventional and textured surfaces with samples available in the solid colors, decorator designs and wood grains. The latest development is the Candy Stripe pattern for commercial installations featuring a 2-inch stripe running the width of the sheet. General Electric Laminated Products.

(237) Koroseal, a vinyl wall covering of precision calendered vinyl sheet welded to flame-retardant fabrics. In a wide variety of high styled and functional patterns, it is registered and approved for flame-retardance by the California State Fire Marshall. B. F. Goodrich Co.

(238) Illustrations of a complete line of acoustical tile, including wood fiber, mineral and fire rated, and samples of special sizes and colors which the firm features. Also has available suspension systems, integrated lighting, luminous panels, mouldings and other accessories for acoustical work. O. P. Grani, Inc.

(241) Marvel interior finish in color or as a base for paint, exterior stucco in a wide choice of weather-resistant colors, Marblecrete finish in color and imbedded with exposed pebbles or marble chips, acoustical-type textured plaster for use where acoustical properties are not required, Hi-Sorb acoustical plaster in many colors, and a swimming pool finish resistant to acids and algae. Highland Stucco and Lime Products Co.

(242) A complete line of jamb type garage door hardware and accessories for all doors and weights, both residential and commercial, also, structural devices such as joist hangers, anchors, connectors, "T" and "L" straps, concrete form ties and related items. Distribute the Hollywood Wonder Action Disappearing Stair. Holmes Hardware and Sales Company.

(243) Manufacturers of Hoertiron steel folding gates for all types of commercial installations. Also available, when appearance is the predominant factor, folding gates of cold rolled steel, aluminum or bronze constructed of cold formed end and track sections to receive ball bearing rollers, machined bearings and brass washer construction, built-in cylinder locks for standard or master-keyed cylinders and flush wall cabinet to receive gates. Hoertig Iron Works.

(244) Manufacturers of putty and caulking compounds for all glazing and caulking problems, including Hunco architectural caulking compound for use where a permanent elastic expansion joint is required and Hunco commercial caulking compound used as a sealant for cracks, joints and around door and window frames. H. R. Hunt Putty Manufacturing Company.

(246) Hydro-T-Metal, a homogeneous, non-ferrous alloy of zinc, copper and titanium which offers the longevity benefits of copper at much reduced cost. The material is used for sheet metal work and plaster accessories as no painting is necessary initially or for maintenance. Hydrometals, Inc.

(247) A masonry veneer of fabricated stone with the realistic appearance of quarried stone. Made of concrete, crushed rock and sand, it is available in a variety of natural colors and comes in sheets approximately 3' x 4' in size and one inch thick. It can be used as an exterior or interior finish. Loma Stone Sales Company, Inc.

(248) A variety of colors and textures in facebrick including Norman, Roman, Colonial Amsterdam, Economy Norman, Hillcrest Splits and Alberhill Pavers. Also manufacture Kord Modular and over-size common brick, fire brick and flue lining. Los Angeles Brick & Clay Products Company.

(249) Vetrum venetian glass mosaics, Lake Como Italian pre-cast marble mosaic tile with recessed or smooth surfaced matrix, Cremona and Appiani Italian quarry tile, Latco vitreous porcelain ceramic glazed or unglazed tile, and decorative tile from Spain and Holland, for use on exterior and interior walls and floors. All are available in a myriad of colors and patterns. Los Angeles Tile Jobbers, Inc.

(250) Dual Window Wall, a system consisting of a metal louvre exterior with glass louvre interior, both movable. Also manufacture aluminum louvre windows, frame or strip hardware, Roller King aluminum rolling windows and doors, and Aqua King shower and tub enclosures. Louvre King, Inc.

(251) Cam operated, stainless steel, louvre window strip hardware and overhead suspended aluminum rolling window with Fiberglas screen. Also manufacture an aluminum nail-on surround for louvre windows with steel or aluminum hardware and a bottom rolling aluminum sliding glass doors. Louvre Leader, Inc.

(252) The Series 300 aluminum sliding window for commercial use and the Capri Cavalier aluminum sliding door with outside slide design. Also available is the residential line including the Rollmaster, an aluminum sliding window with both sections removable, and the Capri Cadet aluminum sliding glass door. Lujon Corporation.

(253) Marlite plastic finished wall panels for residential, commercial and industrial use, featuring wood grain reproductions, decorator patterns and pastel colors available in sheets and planks and developed by Raymond Loewy Associates. Also exhibit Korelock, a hollow core paneling which requires only a backing of studs or solid nailing or furring strips. Marsh Wall Products, Inc.

(254) Manufacturers of roof scuttles of heavy steel construction with spring levers and lock and padlock hasp, and steel ceiling hatches. Both products are available in special materials and sizes. Metal-Tite Products.

arts & architecture **READER SERVICE**

For Manufacturers' Product Literature and Information

- 1. Circle number on coupon corresponding to the number preceding the listing.**
- 2. Print name and address and occupation.**
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(1) A complete package of information literature on new Armstrong Ventilating Acoustical Ceiling systems has been compiled for architects and engineers by the Building Products Division of the Armstrong Cork Company. Fully illustrated brochure gives complete details on basic operation of the new ceiling system, shows how it reduces air conditioning costs through elimination of air diffusers and a large amount of supply duct work; case histories of actual installations; available at no extra cost. Armstrong Cork Company.

(2) An attractive, 32-page booklet describing a number of steel-framed homes is available from Bethlehem Steel Company. Write for Booklet 1802. Color and black and white photographs describe outstanding steel-framed houses in many areas in the United States. Floor plans, construction information, and costs are described. Examples of mountain cabins, apartments, and steep hillside site solutions are shown. Bethlehem Steel Company.

(6) Interior Design: Crossroads have all the components necessary for the elegant contemporary interior. Available are the finest designed products of contemporary styling in: furniture, carpets draperies, upholstery, wall coverings, lights, accessories, oil paintings, china, crystal and flatware. Booklet available. Crossroads Mfg., Inc.

(7) Stained Glass Windows: 1" to 2" thick chipped colored glass embedded in cement reinforced with steel bars. A new conception of glass colored in the mass displays decomposing and refracting lights. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. Roger Darricarrere.

(9) Two new pamphlets on folded plate roofs and stressed skin panels are available from the American Plywood Association. Each brochure contains structural details, illustrations and descriptive text; valuable addition to any collection of data on components; updates previously available information; other booklets in the components series describe box beams, curved panels, trusses and pallets. Available free to architects, fabricators, and builders. American Plywood Association.

(10) Furniture: A complete line of imported upholstered furniture and related tables, warehoused in Burlingame and New York for

immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use. Dux Inc.

(11) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses, recessed, semi - recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; Luxo Lamp suited to any lighting task. Selected units merit specified for CSHouse 1950. Harry Gitlin.

(12) A new, 12-page executive furniture catalog has just been completed by Hiebert, Inc., manufacturers of a complete line of executive office furniture. New catalog contains detailed illustrations of the line, including executive desks, secretarial desks, side storage units, corner tables, conference table, executive chairs, and side chairs. The center spread features a full-color photograph showing the various Hiebert furniture pieces. Copies of the catalog may be obtained free of charge. Hiebert, Inc.

(13) The 36-page Hotpoint Profit Builders catalog for architects and builders contains specifics on Hotpoint's full line of products, including built-in ovens, dishwashers, disposers, heating devices, refrigerators, ranges, air conditioners, laundry equipment. Also included are diagrams of twelve model Hotpoint kitchens with complete specifications for each. Hotpoint.

(14) Interpace has published a 6-page brochure on the new Contours CV, a lightweight ceramic architectural facing for exterior and interior use. The brochure features photographs of 12 standard designs in a wide pattern variety ranging from those achieving medallion effect to ones which vary the play of light. The brochure also details dimensions for individual custom designs which can be designed up to 11 3/4" x 11 3/4". International Pipe and Ceramics Corp.

(15) Catalogs and brochures available on Multalum and X-Alum series of contemporary furniture designed by George Kasparian. Experienced contract dept. working with leading architectural and interior design firms. Kasparians, Inc.

(16) Complete line of furniture designed by Florence Knoll, Harry Bertoia, Eero Saarinen, Richard Schultz, Mies van der Rohe and Lew Butler as well as a wide range of upholstery and drapery fabrics of infinite variety with color, weave and design utilizing both natural and man-made materials. Available to the architect is the Knoll planning unit to function as a design consultant. Knoll Associates, Inc.

(17) Lietzke Porcelains announces the addition of two new shapes to their line of porcelain cabinet pulls bringing the line, designed for the use of architects and interior designers, to a total of eight designs. All pulls available in four colors delivered from stock: white, black, cerulean and amber. On custom order pulls can be produced in ten additional colored glazes. Lit-

erature, free upon request, contains samples on full color line. Sample board with the eight shapes in the four stock colors can be had for \$5.00 f.o.b. Mogadore, Ohio. Lietzke Porcelains.

(18) Lighting: A completely new 12-page, 3-color brochure of popular items in their line of recessed and wall mounted residential lighting fixtures is now available from Marco. The literature includes typical installation photos as well as complete specifications on all items. Marvin Electric Manufacturing Company.

(20) Contemporary Clocks and Accessories. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; net lights and bubble lamps; George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Co.

(21) Lanterns, a major innovation in lighting designed by George Nelson and manufactured by the Howard Miller Clock Company, are shown in a two-color, four-page brochure. The illustrations show all 21 styles in four models—ceiling, wall, table and floor — and include the large fluorescent wall or ceiling unit designed primarily for contract installation. Each is accompanied by dimensions and price. Distributed by Richards Morgenthau, Inc. Howard Miller Clock Company.

(22) Selections from the diversified decorative accessory collections designed by George Nelson

(Continued on next page)

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for the Howard Miller Clock Company are presented in a new illustrated, four - page brochure, available to architects and interior designers without charge, upon request. The brochure covers clocks (both built-in and surface mounted); bubble lighting fixtures; net lights; planters; room dividers; and the versatile space divider, Ribbonwal. All information necessary for specifying is provided. Howard Miller Clock Company.

(24) "The pleasure of planning your home with Mosaic Tile," a new 24-page brochure, depicts unusual uses of tile and presents a variety of home planning ideas; large selection of handsome color photographs. Tiled steps, hallways, tiled fireplaces, kitchens, bathrooms, patios and swimming pools show the versatility and wide color choices as well as low maintenance costs and lifetime advantages of ceramic tile. Mosaic Tile Company.

(25) Completely new full-color 28-page catalog of Mosaic ceramic tile manufactured in California and distributed throughout the area west of the Rockies. First presentation booklet form of tile in the Harmonitone color families; includes decorated glazed wall tile, new Staccato palette in one inch square tile, and Byzantile. Catalog available upon request. The Mosaic Tile Company.

(30) Lighting Fixtures: Complete range of contemporary designs for residential and commercial application. Write for new 20-page catalog—Chandeline—a different concept in lighting. Prescolite Manufacturing Corporation.

(34) Full color illustrated brochure describes new Thermador Bilt-In Dishwasher: stainless steel is used for actual tank and inside door liner of washing compartment eliminating chipping, staining, rusting, odor problems, specially developed insulating, sound-deadening material makes operation nearly noiseless; new exclusive "washing arm", food residue separator, drying system, completely automatic, service-free controls; style and color co-ordinated with other Thermador Bilt-In kitchen equipment; brochure gives detailed specifications. Thermador.

(37) Filon Corporation offers a 4-page brochure on FiLite, the translucent Fiberglas ceiling panels,

which insure even, shadow-free light diffusion for the home, business and industry. Also available is the newly revised and expanded AIA file containing complete product data and technical specifications for Filon products. Filon Corp.

(38) Key to Elevator Planning. A 12-page brochure is available containing hatchway and penthouse layout information and standards for hydraulic and electric passenger and freight elevators. The National Association of Elevator Contractors.

(40) Wood/Line, Globe's newest fixture series, accents the texture and patina of real walnut with the cool (all over glow) diffusion of milk white plastic to provide the handcrafted look in lighting. Globe Illumination Company.

(42) Scandiline Furniture offers for \$1.00 a 36-page catalog "Scandinavian at its Best". Many new items in the residential line are pictured as are those in the new office furniture division. The design-awarded, hand-printed Swedish lampshades for ceiling and wall hanging lamps are detailed. Price lists available. Scandiline Furniture, Inc.

(43) Scandiline Pega Wall System is the ultimate answer for any storage or service requirement. Unlimited combinations can be designed. The system is available either wall hung or free standing with 12 alternate leg heights. This patented construction, designed by Ib Juul Christiansen, is imported from Norway by Scandiline Furniture, Inc.

(44) Executive Desks: New collection by Brown-Saltman features designs by John Follis and Elisha Dubin. Manufactured in Southern California; complete local inventory available for immediate delivery. Brochure shows executive desks, conference desks, executive storage units, etc. Brown-Saltman Company.

(45) Aluminum Railings: Post bases and cinchrail aluminum railings are illustrated in 12-page booklet. Installation drawings included. Michel & Pfeffer Iron Works, Inc.

(46) Orlando Galleria has continuous exhibits of fine paintings and sculpture. Free schedule of exhibitions available. Orlando Galleria, 17037 Ventura Boulevard, Encino, California.

(47) Ogden water purifier converts tap water to pure, spring-like drinking water by a scientifically developed, disposable cart-ridge. The small, compact, stainless steel unit is easily installed either above or below the sink. Portable and industrial units available. Ogden Filter Company, Inc.

(48) Complete information concerning the new automatic door closer for screen, glass and wardrobe doors by Kelly Klozer. \$18.95 installed, can be used on your present sliding screen door and features mechanism adjustable to door weight and an automatic safety stop when interrupted. The Kelly Klozer Company.

(49) Lighting brochure, offered by Consolidated Electrical Distributors (formerly Incandescent Supply Company / Phillips & Edwards Corp.) describes its electrical services, supplies and apparatus for commercial, industrial, residential, outdoor and decorative lighting, electrical appliances and housewares. Consolidated Electrical Distributors.

(50) Mastery of Life, a free booklet explaining the Science of Living taught by the Rosicrucians; a way of life of personal attainment and self-assurance by developing the creative forces within the individual. Rosicrucian Order.

(51) Brochure-catalog containing complete price information and illustrations of the new modular carved wood panels by Panelcarve. "Handcrafted by machine" the panels may be assembled into a variety of design combinations for doors, table tops, room dividers, paneled walls, desk components, planters, cabinets, etc. Panelcarve.

(52) Douglas Fir Roof Decking, an architect's and builder's guide to its use and availability, is the subject of a new 4-page brochure by Hemphill-O'Neill Lumber Company. The manufacturer produces quality decking in random and specified lengths to 24 feet, making possible rich, dramatic ceilings at low cost and with greater unbroken spans than commonly available. The brochure offers complete installation and manufacturing specifications. Hemphill-O'Neill Lumber Co., Inc.

(53) Four-page color brochure shows Facebrick residential, office and institutional installations. Contains Facebrick color-selection

chart and Name - Texture - Size - Color specification information. Cost guide table compares ultimate wall costs of Facebrick with other materials. Free from Pacific Clay Products, Los Angeles Brick Division.

(54) Fiesta Pools offers technical and non-technical literature describing facilities, capabilities and experience in executing architects' swimming pool designs. Information about Fiesta's Research and Development Division, and fully staffed Commercial Division. Fiesta Pools.

(55) A complete acoustical consultation service for architects is now available from the Broadcast & Communications Products Division of Radio Corporation of America. Service includes analysis, tests and recommendations on acoustics for theaters, studios, auditoriums, stadiums, classrooms, or any other public or private building where mechanical sound devices are employed. Radio Corporation of America.

(56) "St. Charles Custom Kitchens"—New dimensional detail book is now available to architects, designers, builders, contractors and engineers. This 52-page book presents graphically illustrated design dimensions for every phase and feature of kitchen installation. Some of the areas covered are: base units (basic and special purpose), wall units (basic and accessory), tall units (basic and built-ins), fillers and panels, trim, shelves, sinks and counter tops. St. Charles Custom Kitchens.

(57) "St. Charles concept of completeness" — The new 28-page, 4-color brochure is available. This book illustrates the alliance between appearance and function. Ideas in metal, ideas in wood, ideas . . . , ideas . . . , ideas from St. Charles Custom Kitchens.

(58) Fredrick Ramond, Inc. has just printed its newest full color brochure introducing a startling breakthrough in lighting fixtures. Hand-blown, geometrically designed globes. This brochure spectacularly illustrates the indoor/outdoor application of this revolutionary lighting development. Fredrick Ramond, Inc.

(59) Awandi-Imports announces the availability of their new catalog. This new line of furniture, imported from Germany, is illustrated to show the Rio Palisander (Rosewood) grain and the modern design which is equally in style in Commercial or Residential surroundings. The catalog includes available fabric samples and a price list. Awandi-Imports.

(60) New Swiss drafting board which at the touch of a knob moves the board to any desired height or angle. A boon to architects, draftsmen, artists, engineers, blueprinters. No need to move from a normal sitting position, stand on a chair, draw upside down at the top of the board. No more backaches, stiff necks, drafting table fatigue. Vertical shaft moves freely on ball bearings through 360° and may be locked in any position. Two 115v. 400w. motors supply power. Less than five seconds required for changes in height from 16 inches to 31½ inches or adjustment from horizontal to vertical. Free brochure available. Reed Products Company.



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Architects: Heusel and Homolka, Long Beach; General Contractor: Pozzo Construction Co., Los Angeles; Installers: Selectile Co., Inc., West Los Angeles

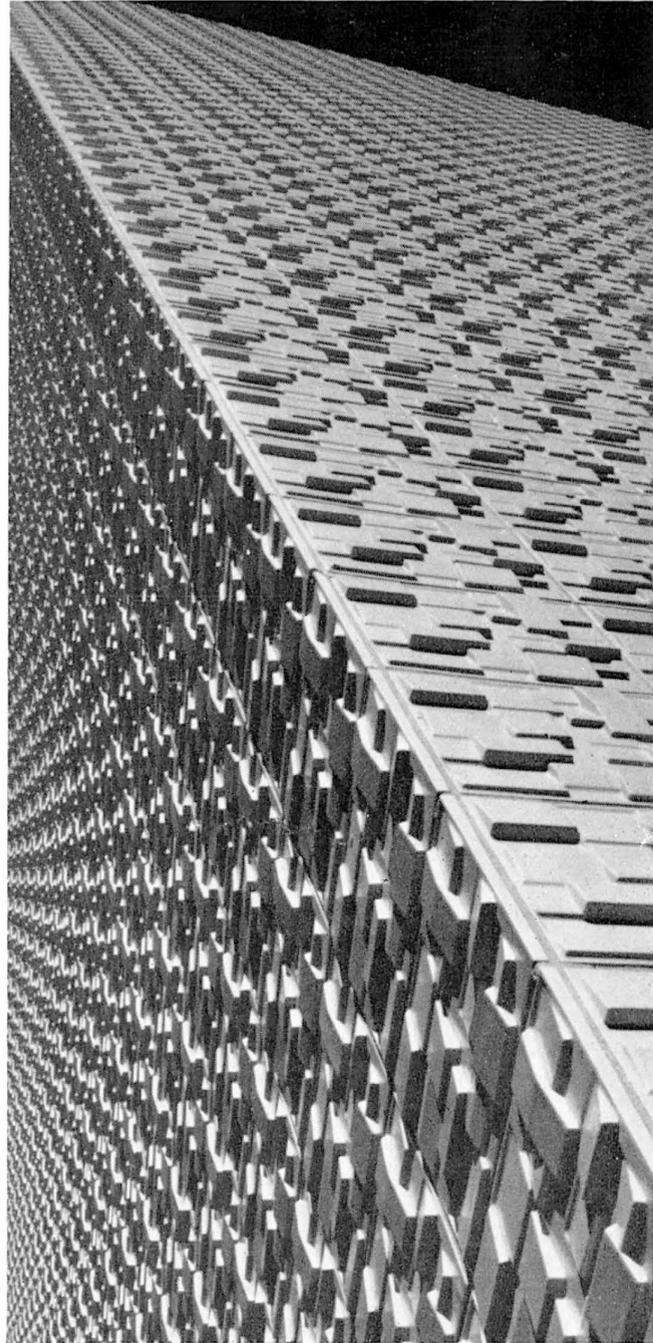


Sound investment by California Federal Savings & Loan Association

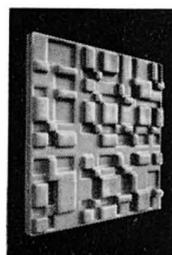
The nation's largest federal savings and loan association readily recognizes sound value. Wall facing for the core of its new office building at Rolling Hills Estates, Calif., is **Contours CV**. Its raised pattern gives textural variation and added interest to distinguished architecture. This Contours CV is a custom design in green-gray. It blends beautifully with the well-kept greenery on surrounding hills.

Such custom creations are available at modest cost. There also are thirteen standard patterns (with matching flat surfaced pieces), offered in nineteen attractive colors, ranging from rich tones to soft pastels.

Contours CV gives you an almost endless opportunity for distinctiveness in exterior and interior facings.



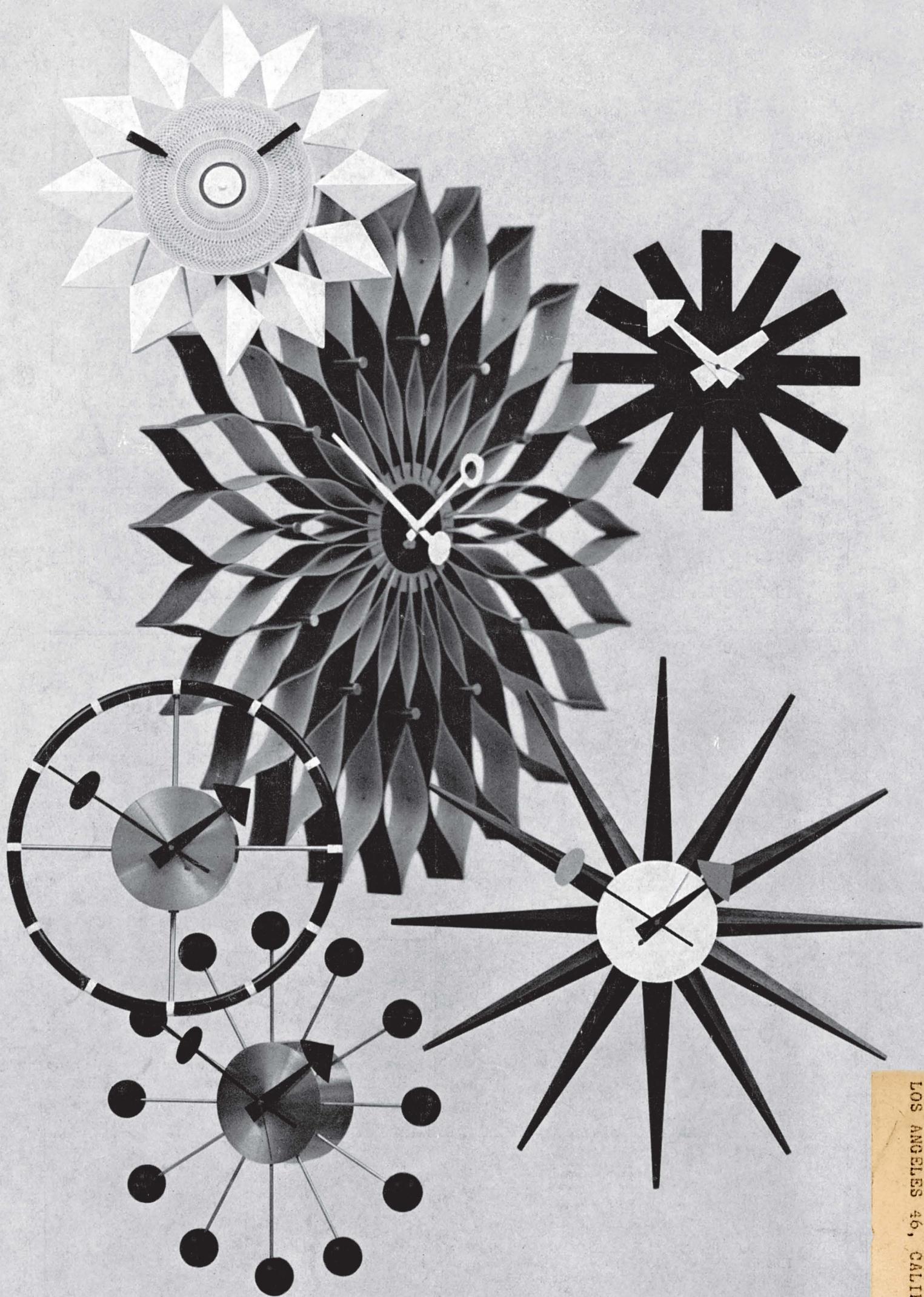
This lightweight, 11³/₄" x 11³/₄" unit never effloresces, cleans easily, retains its beauty through the years with minimum maintenance. Contours CV is easily applied. It is priced to fit the budgets of most jobs. Write or phone for literature showing patterns and colors. Better, visit one of our salesrooms where you can see and feel the beauty of Contours CV.



CONTOURS[®] CV

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These are clocks designed by George Nelson for Howard Miller. For complete information, write Howard Miller Clock Co., Zeeland, Michigan... National Distributor: Richards Morgenthau, 225 Fifth Ave., New York; Merchandise Mart, Chicago, Illinois; Fehlbaum, Berne, Switzerland; Pelotas, Sao Paulo, Brazil; Excello, Mexico City, Mexico; Weston, Bogota, Colombia.